

INSIDE FACTS

Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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No. 5

SMART RACKET WORKED BY PICTURE SALESMAN

MATINEE BAN STIRS TROUBLE

Exhibits in Defiance Of Order

Health Department's Rule Is Claimed Interference

The infantile paralysis ban invoked by the Los Angeles Health Department last week on juvenile theatre attendance aroused considerable ire among many local exhibitors.

Although the regulations were drafted at a sympathetic meeting between health authorities and a few theatre executives, individual theatre operators point them out as "just one more proof that the theatre is the target for every kind of regulatory officiousness."

Practically none of the exhibitors are paying any attention to the restrictions, it is claimed.

"If the authorities are going to interfere with legitimate business," declared one prominent theatre man this week, "let them not discriminate against the theatres. Our houses are sanitary and scientifically ventilated. Let the health officers impose their rules on the department stores as well, and on the market places, the churches and Sunday schools."

"Yes, and the street cars and downtown streets," chimed in another. "Seventh and Broadway is a stinking stevopt in the heat of the day. Is the health department going to draw a line around the downtown district and require all kiddies to be kept a certain distance apart, or barred entirely if they have a sniffly nose?"

It is claimed the health department has no authority to enforce its regulations; that there is no legal backing for such medical autocracy, and that this point was fully proven during the flu epidemic of several years ago.



MISS LOMA WORTH

The One Girl Band—Sensational Exponent of Musical Ornamentation

RKO THEATRE—Week August 7th—LOS ANGELES
(Only Actress Flying Her Own Plane From City to City)

Direction: CHARLES A. BIERBAUER, N. Y.

One Style That Gets Attention

Some Exhibits Reported Falling for New Sales Method

A smart film salesman has figured out a nifty line of subtlety that is getting him and his product a lot of sympathetic attention where he was able to make slight impression before.

If, when he starts his glib talk about "product," the exhibitor says, "Naw! Your stuff ain't so hot. If you get a smash maybe I'll buy it, but never mind the output!" Master Salesman just nods in an off-hand way and gazes dreamily across the street.

"That's a couple nice vacant lots over there," he says. "Well, I gotta be going. I got a sideline brings me in a piece o' dough—"

"Oh, yeah? What is it?"

"Oh, it's one o' these baby golf syndicates. They know I get around the country plenty and know where the folks go for entertainment, so they get me to report likely stands—"

"Yeah?"

"Yeah! Well, I gotta—"

"Say, the reviews speak well o' that comedy team o' your'n in 'Calixto Kate.' Are you gonna have some more like that?"

"Oh, ye-e-eh! An' you should see the line-up we got for George Nitwit and Vola Volupto. Why, looka these stills—"

"Why don't you bring your book in and show me whatya got? You don't need to rush away, you don't come around every day—"

Another link in the Fanchon and Marco circuit is the Pantages Theatre, Kansas City. "Rose Garden" will be the opening idea on August 8.

YOU'LL SEE IT IN FACTS

COLOSAL BATTLE OVER Miniature Golf

Film Row Cuttings

By FRED YEATES

OPTIMISM IN NEEDLES A BIG BRUISE NEW RACKET?

Things are more industriously optimistic along Film Row this week. There is less talk of calamity and more work—at least there is more walking to and fro, from hither to yon, sober conference, then back. The curb convention has gone into committee.

That Columbia exchange is growing right along. Another new bill of exchange was added to the staff this week, and you have to have business before you can send out bills. The new girl is Dorothy Meadows, and the scenery is good.

In addition to the new girl, there was other excitement around Columbia during the week. "Red" Lentz, the Arizona Wildcat, came in with a full new set of store teeth. M. J. E. McCarthy came in with some new parlor benches he had been rehearsing for the benefit of country exhibits, and the office manager, Klein, came in package the store showed us. With all these new arrivals, the office manager, Klein, came in package the store showed us. With all these new arrivals, the office manager, Klein, came in package the store showed us.

C. A. Simons, of Needles, Ariz., operator of the beautiful new Needles Theatre in the Shrine building, was a visitor in the office this week. He reported business as good so far, without any baby golf competition, and the new parlor is scheduled to open soon. He says if they cut into his business he will meet the competition by putting in a course of his own.

Fred Daniels says we made a mistake last week when we announced that the stork brought him a son on Sunday. He says it was a girl, and the day was Saturday. That's funny! We may have been a day late, but we could almost swear there was a boy, in that package the stork showed us. With all these newspaper stories about mistakes—say, Fred, maybe you'd better take another look!

"Polly" Pollock, that classy brunette in the Film Board of Trade office, suffered the inconvenience last week of being run down by a motorcycle as she stepped from a street car near her home. She told us that while this was, "Afraid of other cars bearing down on her, she jumped up, got into her father's auto, and was not stopping even to see whether or not the bike operator was young, handsome, maybe a wealthy. He may have been a modern Lochinvar. Polly had to lay up a few days, and she was a little bruised and a big bruise some place.

Bill Knotts, who plays the dual role of business manager of M. P. T. O. and of Theatre Magnate of Covina, has lost his house management. The new house management, and now Bill is having to open and close his own theatre and run his own money and his own "Tis most confining," he sighs. He had his house re-seated this week. Bill also owns the new Shogun concession at Ocean Park. He promised us a pace once, but has forgotten all about that.

Manager Peacock of the Paramount exchange has his machine running so smooth that he has no new squawks. "Just a couple women on vacation," says he. And, as he said before, we don't know their names. "Yes," he says, "they are a pretty square bunch around here. Figure that out."

Like Newman all over the Row like a tent. "Something doing before long," he hints mysteriously. "I'll have a couple of them." Robert L. Lipsett, whose card says modestly, "Film Service," is running a new office on the Row. He also promises a big story on a new racket, or a new variation of an old racket, that will add just one more bit of competition to the already harassed exhibitor.

CITY ORDINANCE NOW PREPARING STARTS BATTLE

Bitter warfare broke out this week when the Los Angeles City Council ordered City Attorney Werner on Tuesday to prepare an ordinance regulating miniature golf courses here.

The council's action was the result of a report from its police and fire committee and ordered the drafting of an ordinance closing the courses between midnight and 7 a. m., that all lights be extinguished during these hours and no work on the courses be done at that time, that all noise-making machines be silenced and radios showing on the courses be prohibited. The city health department conduct a survey of the courses with a view to ordering proper sanitary arrangements.

The matter had been under consideration for several weeks, following numerous demands that something be done to regulate the pony golf lots.

Council's action provoked bitter opposition from the miniature golf promoters, and P. B. Wand, representing President L. J. Key of the Miniature Golf Owners' Association called a meeting for Wednesday morning in the Washington and Hill buildings to formulate plans for attacking the ordinance and preventing its adoption. The Associated Golf Course Owners were reported to be in the house.

Heaviest newspapers, which have been developing considerable publicity for the ordinance, are staging a series of contests, jumped into the case with news commentaries, and the anti-ordinance group and the argument is expected to reach bitter proportions by the end of the week.

Beverly Hills already has a similar ordinance, while Los Angeles county has one in preparation.

Meanwhile the golf course promoters were reported hit by a shortage in felt, needed for one type of green used for baby golf, while sporting goods wholesalers were reported far behind on orders for equipment.

Though careful estimates from skilled observers state that Los Angeles is now over-supplied with baby golf lots, many of the promoters now being on elaborate and more difficult courses, with side attractions.

Many courses, which were packing them in a few weeks ago are experiencing a heavy drop in business and ballyhoo and show methods, as well as the attendant, complete, price-cutting.

Fox West Coast is still advancing plans for building a number of new courses, while several other circuits are also dallying with the idea of entering the held here. Eastern reports stated that William Fox this week intended entering the game on a national scale.

SAN FRANCISCO, July 31.—Baby golf is spreading even to the legit theatres here. Sid Gold, manager of the Regent Theatre on the top floor of his Green Street Theatres.

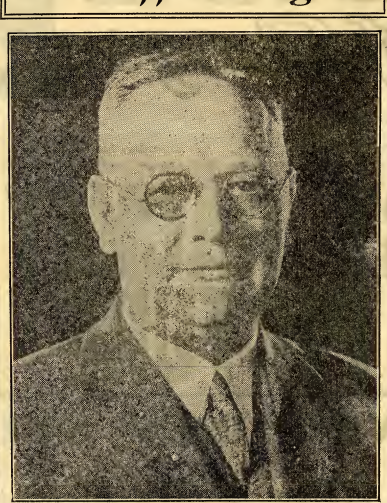
Hasn't Any Appeal

SAN DIEGO, July 31.—Picture house business here is good. Baby golf never assumes a crackle proportion, making only a mild impression here.

San Diego courses have been built in recent months and there are practically no new ones in promotion.

San Diego does not go in for vest pocket sports like Angelinos and others. They prefer the wide range and make the time and money to do it, and corner lot loitering has never appealed to them.

Sheriff Traeger



Sheriff William S. Traeger, who handles one of the most efficiently conducted departments in the country, covering an area of 4159 square miles, with 900 men. During his administration he has introduced many innovations that have saved thousands of dollars in taxpayers' money. "Bill" Traeger has many friends in the show business, having once been a stage carpenter. He is still a member of the Porterville I. A. S. E. He studied law at U. S. C. and Stanford and has been admitted to the Bar, is a veteran of the Spanish and World Wars and a native Californian.

WARNER HOLLYWOOD IN LEAD FOR FILMS; 'RAFFLES' BIG

Warner Brothers Hollywood house led the film box offices with the Chinese brought around \$27,000 and the picture, "Way of All Men." Film was weak but the cut comes slayed 'em, with hold-out rule. The gross was about thirty grand. First week of the stage shows at the W. B. Downtown doubled the summer average of the straight picture policy, which was running around ten thousand.

Eight week of Grauman's proglogue and "Hell's Angels" at the Chinese, brought around \$27,000, which is heavy, with a boost promised with the addition of the four Hunter Brothers to the stage attractions for the ninth week. "Dixiana" at the Orpheum opened big, assisted by a flash premiere, and grossing \$23,500. "Raffles" at the Artists 900 for "Queen High."

GETS NEW CONTRACTS

Peggy Taylor, Earle Wallace dancer, has just resigned her contract with Myer Golden. According to word that was received by Earle Wallace this week. Miss Taylor received all of her dance training from Wallace and left for New York two years ago under contract with Myer Golden. Since that time she has been constantly busy and is now heading her own act, "The Kitchen Pirates," adagio quartet. Under the terms of her new contract she is booked for a seven-months' tour of Europe with "The Kitchen Pirates."

Miss Taylor will arrive in Los Angeles in August for a short vacation and a few weeks of stage training and rehearsal under Wallace's personal direction.

FIRST FILM ROLE

Mrs. Pat Campbell will make her first motion picture appearance in "Play Called Life" which William Sprague will direct for Fox.

SEEKS LOCATIONS

Howard Higgin, Pathe director, has gone to the Painted Desert of Arizona to select locations for the forthcoming starring vehicle of William Boyd. The picture will be known as "The Painted Desert" and will be photographed on the actual locations.

Higgins will be accompanied by Tom Buckingham, who is writing the dialogue, and Bert Gilroy, his assistant.

ROSI STAGES BALLET

G. V. Rosi of the Lon Murray School will stage the Crinoline Ballet in the prologue to the "Birth of a Nation," which opens at the Paramount Theatre in September. Rosi is now organizing new classes in ballet at the Lon Murray School. Two classes will be limited to ten in each class. Other new classes at the school will commence this week under the personal supervision of Lon Murray.

COMING FIGURES

TESTED; ALREADY STORIES UNFAIR

(Editor's Note: The following article by Edmund Goulding, prominent film director, discusses some phases of the newspaper attitude towards motion pictures. It receives editorial comment on page six of this week's issue of Inside Facts.)

By EDMUND GOULDING

What's wrong with the talkies? What's wrong with Hollywood? What's wrong with the people who are in, work for, write, direct or make talking pictures?

Everything is wrong... the pictures, the people, the studios and the men and women who are living in the nation's third largest industry. If you don't believe it ask any of the newspaper correspondents for eastern newspapers who gain most of their information outside of the studio gates.

An honest newspaper man working for a legitimate newspaper has the free and welcome access to any studio executive office, to the man in charge of the publicity and advertising, to the man in charge of the film studios and to the men who sit in the high places with the various organizations opening circuits of theatres. Answers to their fair questions are fairly given.

They are shown the pre-view of new picture release, they intercept the studio press releases. When they inquire from the theatre operating circuit heads as to whether or not a picture is worth a truthful answer... and yet, certain correspondents hanging onto the fringe of Hollywood, suddenly, and maliciously, send to their various newspaper offices unfair accounts of studio life, the value of picture productions and theatre box office receipts.

Many of these correspondents use their newspapers to vent a personal spite against either actor, director, producer or manager. Personalities deserve no place in a newspaper... you can not rectify an ill with heartless ridicule.

No one, not even the most ardent motion picture admirer, claims that the talkies are perfect... they are not. But the picture business is a hard one to make them but, greater progress toward perfection will be attained when correspondents-at-large learn that one line of constructive criticism is worth a paper column of abuse and ridicule.

PATHE TO MAKE STEWART OPUS

"Rebound," Donald Ogden Stewart's comedy success, has been purchased for immediate production as a Pathe special, according to an offering of E. J. Wovig yesterday by E. E. Derr, Pathe president in charge of production.

Pathe has announced that the most sought-after theatrical properties in some time, particularly following its success at the Belasco, will be "The Pigeon" and "Theatre Mart Bill" and a dance afterward constitute the offering of E. J. Wovig, the Theatre Mart on Friday and Saturday of this week. Frank Hurd, the Theatre Mart head, an all-professional cast, including Madge Cleveland, Jeffrey Williams, Esther Gilbert, Tom Miller, Harry Nelson and Don Brodie.

THEATRE MART BILL

John Galworthy's "The Pigeon" and a dance afterward constitute the offering of E. J. Wovig, the Theatre Mart on Friday and Saturday of this week. Frank Hurd, the Theatre Mart head, an all-professional cast, including Madge Cleveland, Jeffrey Williams, Esther Gilbert, Tom Miller, Harry Nelson and Don Brodie.

MYSTERY FILM START

Coincidental with the announcement of the huge range of "Twelvevets" for "The Cat Creeps," filming of this latest Universal picture was started on Monday last week under the direction of Rupert Julian.

ALL GREEN TOPS DIRECTORIAL Four Legit Shows Running Here

Gene Swift's Ruminations

TECHNICAL DESPOTS
STUNNED VISITOR
BUSY SWEEPER
SHOAKY SHOES
'AT NINE SHARP'

Our motion picture studios are ridden by a technical despotism.

The ancient bugaboo of mysticism rides high over the heads of talkiesland.

All the paraphernalia, distraction, hokum of "abracadabra" of the vaudville magician are used to clothe the activities of the technicians with awesome majesty and mystery.

In many ways this technical rule works blessings in providing additional employment for the thespian army that has invaded and occupied Hollywood as well as for the equally numerous army of technicians that has been nurtured at the breasts of the pioneers who started it.

In turn, this greatly increased expense roll has contributed to the income and to the numbers of grocers, tailors, dressmakers, milliners, auto dealers, real estate agents and apartment owners, beauty parlors and bootleggers in Hollywood and the neighboring suburb of Los Angeles.

But the fact remains that talkie production costs have been pruned tremendously by the racketeering of this technical hierarchy.

The present severe depression in picture house box office earnings is directly to the prices charged. The picture business was founded and built up upon the principle of low price. When the talkies came the price was boosted, and for time the newness and novelty of talking shadows overcame the average.

But that is over. For the average family man on the present price income, a picture show is a luxury. If the industry wishes to preserve its leadership it should recognize and make its product an easily attainable necessity of the ordinary worker.

The colossal inefficiency of picture production stuns the picture to the studio lots. There never was an industry with such time and money as the picture. At the same time, so many who worked hard trying to do something for the others, and really hard to keep them from doing. The scene resembles nothing so much as one I saw some time ago at a circus where a bunch of those tails had been freely tagged were busily chasing the tails from their tails.

This scene is typical: Into the maw of a sound stage at 9 o'clock some 200 men pour a company of 200 extras, a dozen featured players and a star, a line of 32 dancing girls, 20 show girls, 24 dancing boys, an orchestra of 22 pieces, a director, two assistant directors, a producer, a script writer, an industrial engineer, two supervisors, three cameramen, three assistant cameramen, a chief electrician and six juniors, two property carpenters and painters two make-up men, a test-girl for a star, half a dozen laborers, a waiter for the floor, and some others who appear to be on the payroll but whose duties are not known.

By 10:30 the extras have been made up and are draping themselves over available scenery. An assistant director begins to shout into confusion and noise. Carpenters are banging hammers, the electrician is yelling, show girls are titters who are up aloft tinkering with the big inkies. Cameramen are having the light boys change their ungainly looks into position.

On the stage is a brightly lit stage set. The camera boys announce that the gilt is too bright to photograph, so a painter begins to go over the set with a brush that dulls its luster. By 11 o'clock another cameraman discovers it is still too bright, and once more the set is dulled. Every few minutes a laborer with a broom sweeps the floor.

An assistant director begins to sort out the extras and plant them where he wants them. The director looks at the clock, criticizes the arrangement, so they are shuffled

(Continued on Page 5)

INA CLAIRE IN 'REBOUND' HAS EXCELLENT BIZ

Two openings last week doubled the legit stage offerings in Los Angeles and Hollywood, and the four shows were reported doing a very fair business. Nine houses continue dark.

First week of "Oh, Judge," the new Strong and Wilson musical farce at the Vine Street, grossed \$250, a healthy figure. The house declares an optimistic outlook for a run, although nervous ones repeat banish reports of an early close.

Ina Claire in "Rebound" at the Belasco pulled in a near capacity business for the first week. It's a "Wise Child" will be the follow-in show.

Second week of "Pata Morgana" at the Hollywood Playhouse, with Elsie Ferguson, brought in a gross of \$6000, a fine figure. This show is scheduled to close August 9 and move to San Francisco. Nothing definite is set to follow immediately.

Glenn Hunter's second week in "To the Ladies at the El Capitan, under the Henry Duffly banner, grossed a satisfactory \$3500. This show closes August 2, and will be followed next by "Tea for Three."

Houses dark are: Mayan, President, Majestic, Biltmore, Mason, Figueroa Playhouse, Egan, Orange Grove and Hollywood Music Box.

MISS MACKAYE HERE FOR PLAY

Dorothy Mackaye arrived in Los Angeles last Monday to begin rehearsals on Lynn Stalling's new play, "A Cup of Sugar."

Miss Mackaye says she has read over a hundred scripts in the past few months, and thinks she has a winner in the talking vehicle. She looks in the pink of condition.

William Trumbull will produce the show, with George Sherwood directing, and rehearsals begin Wednesday at the Hollywood Playhouse building. Casting support roles has not as yet been completed.

The plan is to open in Santa Barbara about August 29 and then take it to San Francisco for seasonal touring, returning it back to Los Angeles. Nothing definite has yet been decided about a house here.

Stalling authored "Meet the Wife," in "His Arms and the Weak Sister," and is now on the "Fox" lot, writing scenarios.

LEE PARVIN IS NOW AVAILABLE

Lee Parvin, widely known theatrical manager and publicity man, is seeking a new connection due to the closing of the Macdonald-Albert attractions. Parvin managed "The Desert Song," "Hit the Deck," "The New Moon" and "The Student Prince" during the past three years, as well as acting as manager and press representative of the Majestic Theatre, previous to which he was for seven years manager of the Egan Theatre. He has at various times handled the attractions of Paramount Woods, John Cort, Selwyn and Co., Oliver Morosco, Joseph M. Gaiter, and other New York producers.

SIGN CLARA BLANDICK

Clara Blandick, former stage actress, will play the role of the aunt in the Paramount production of "Tom Sawyer." It's the most important grown-up part in this juvenile picture which finds Jack Coogan returning to the screen as Tom Sawyer. Mitzie Green will be Becky Thatcher and Jimmy Riddle as Tom's friend, Jim. The picture is a former child stage actor, is Huckleberry Finn.

Helene Francis



Helene Francis, dainty comedienne, featured with Fanchon and Marco "Modes" Idea at Loew's State, Los Angeles, this week, comes direct from New York where she was a feature with her own act for three seasons, playing for the RKO, Loew and Pantages circuits. Helene has been in the show since just four years and is receiving a very favorable reception at the State this week.

LOCAL LEGIT PLANS AT LOW EBB; SIEGEL GETS MAJESTIC

Prospects for new legit shows are the slimmest in years. Producers are lying low, waiting for the cooler season and for the "good times coming" to cheer them up.

The El Capitan continues along its steady way, with "Tea for Three" opening there August 3. The three co-stars in this Henry Duffly production will be Gladys George, Tom Moore and Ernest Glendinning. Edwin H. Curtis is directing. "It's a Wise Child" will come to the Belasco from San Francisco. The only new production for the immediate future is the Trumbull-Sherwood "A Cup of Sugar," in which Dorothy Mackaye is to be featured, and which is scheduled for an opening at Santa Barbara about August 29, going hence to San Francisco.

The Majestic has just been turned over to S. D. Siegel, San Diego magnate, on a five-year lease, who will operate the house on a talkie-vaude policy. With the President across the street going to newscasts it will leave the new Broadway district without a legitimate house. There is also gossip to the effect that the Vine Street will go talkie, but this is without confirmation.

"Subway Express" closes in San Francisco August 2.

John Hill hints darkly at sensational plans for autumn, but refuses to divulge their nature.

SIGN WAMPAS STAR

Caryl Lincoln, one of the last crop of Wampus Babe Stars, has been signed for the feminine lead in the Trem Carr production, "The Merry Widow Men" which Tiffany will release.

IN COMEDY ROLE

Lloyd Hamilton will play a comedy relief role in "New Moon," Becki Goldwyn and Jimmy Riddle in the stage hit, co-starring Lawrance Tibbett and Grace Moore.

COMPLETE LIST IN FILM DAILY POLL REVEALED

Alfred E. Green who directed "Disraeli" and "The Green Goddess" both starring George Arliss, and "The Man From Blankley," starring John Barrymore, has been selected as the outstanding director of 1929-30 by more than 300 newspaper, fan magazine and trade publication critics, embracing every section of the country, in the fifth annual poll conducted by Film Daily to determine the ten best directors of the season.

Complete list of the ten best directors in the present poll, and the number of votes received by each, follows:

Alfred E. Green	169
King Vidor	139
Clarence Brown	137
Lionel Barrymore	134
Ernst Lubitsch	127
Koy del Ruth	127
Herbert Brenon	108
James Whale	91
Frank Lloyd	91
Sidney Franklin	82

On the roll of honor, which includes directors receiving 25 votes or more are:

David Butler, John Cromwell, Harry Beaumont, Luther Reed, Ludwig Berger, Raoul Walsh, John Ford, Frank Tuttle, Dorothy Arzner, Edmund Goulding, Frank Capra, Hobart Copen, Wesley Ruggles, E. Richard Jones, Alan Crosland, Victor Fleming, Cecil B. De Mille, Frank Borzage, Henry King, Richard Wallace, Michael Curtiz, Bayard Veiller, Robert Z. Leonard, Millard Webb, Alfred Santell and Sam Taylor.

Directors honored last year were: Ernst Lubitsch, George Fitzmaurice, Frank Borzage, F. W. Murnau, William Wellman, Clarence Brown, Raoul Walsh, Lloyd Bacon and Frank Lloyd.

"SQUAW MAN'S" TALKER VERSION

Cecil B. DeMille is completing the editing of "Madam Satan," and starting writers to work on his new production, talkie version of "The Squaw Man," by Edwin Milton Boye.

"The Squaw Man" has been placed in the hands of Josephine Lovett for story, and Gladys Unger for dialogue. Miss Lovett is new to the DeMille production, but Miss Unger wrote dialogue for both "Dynamite" and "Madam Satan."

No members of the cast have been set for the film which will start in the fall. A great deal of it will be taken on location, and a large number of Indians and Navajos will be employed. DeMille will direct the picture twice before. He did it originally with Dustin Farnum, and later with Elliott Dexter.

MURRAY PUPILS BUSY

In addition to the unit of "Bud Murray California Submeans" now playing at Loew's State, Nelson and Woolf, the unit has done a few more, who took their first dancing lesson from Bud Murray, are playing at the Egyptian Theatre with Max Fisher's Band, doing Murray routines; while Max LeRue, the now-girl appearing in the "Wild and Woolf" idea, does a Life Page rhythm dance, and Evelyn Hayes is playing a leading role in "Oh, Wally Wally" at the Egyptian Theatre. Shore, singing and dancing comedienne, opens this week in Pasadena with a Fanchon and Marco idea.

NEW CLASSES FORM

In addition to the large enrollments for adults in the new summer classes at the Wills Studio of Stage Dancing in Hollywood, there are classes now forming for children in the Wills Studio. According to Walter S. Wills, executive head of the school, Working Wills is the chief instructor during the summer term are William Ritchey and Buddy Esen.

CLOSERS THEATRE

Fred Miller has closed his California Theatre, Main street, which he refurbished and reopened a few weeks ago. He will open up again in a fall in a tie-up with West Coast Theatres, and play to a policy of foreign language versions of American pictures.

Keeps Busy Schedule

Here's Mrs. Josephine Worth's daily program for her daughter, Loma Worth, who will be at the RKO Theatre, Los Angeles, the week of August 7:

6:00 a.m.—Horseback riding.
7:00 a.m.—Tennis.
8:00 a.m.—Skating or skiing (if in cold climate).
9:00 a.m.—Swimming and high diving.
10:00 a.m.—Driving her auto to airport.
10:30 a.m.—Piloting her airplane.
1:00 p.m.—Theatre, four shows daily, playing 18 musical instruments.
11:00 p.m.—Bridge playing or ballroom dancing.
(Note from Loma)—"After that they call the ambulance."

Picture Reviews -- Previews -- Shorts

"RAFFLES"

UNITED ARTISTS PICTURE
(Reviewed at United Artists)
"Raffles" is a very disappointing picture for one who went with the expectation of getting the thrill of the printed and stage versions.

Of course it has drawn a lot of favorable reviews but this must be attributed as much to Sam Goldwyn's indefatigable exploitation of himself as a "producing genius" as to any actual merits of the picture.

To put it bluntly and succinctly Ronald Colman seems miscast, the story has been ineptly adapted to the talking screen and it has been produced in very spotty fashion.

Colman walks through the picture, using restraint to the point of woodenness. The adapters have loaded the script with meaningless incidents for what was evidently intended to be production value. Much of the dialogue is idle chatter.

To those to whom the story of the gentleman burglar is familiar the picture will be extremely disappointing. To those seeing it for the first time, it will scarcely be impressive.

The fundamental weakness of the bringing of this romantic yarn to the screen was the failure to include sparkling action, fast-moving incident, and replacement of such much-needed film ingredient by unimportant dialogue and slow-paced atmospheric business.

EXHIBITOR'S VIEWPOINT: Colman in "Raffles" should spell plenty of appeal at the box-office, but don't be misled into thinking this the "great" picture that it has been claimed to be.

PRODUCER'S VIEWPOINT: From the famous "Amateur Cracksmen" yarns, of E. W. Hornung and the play by Hornung and Eugene W. Presbrey the direction is credited to William

MOSCONI BROTHERS
Special romances, stage and screen. Top notch, musical comedy, novelty, new "Hoop-It" **SCHOOL OF DANCING**
1747 LA PALMA HOLLYWOOD PHONE 1996

Cameron Menzies and Paul French. Neither treatment nor direction is particularly impressive in demonstrating an outstanding grasp of talkie principals.

CASTING DIRECTOR'S VIEWPOINT: The role of "Raffles," while a smart, sophisticated part, does not seem fitted to Colman's character, which has been built up (on the screen) as that of a romantic lover. The star's personal appeal rather than his acting abilities seems to have been relied upon to put the film over.

Kay Francis gave an effective interpretation as the girl, while David Torrence characterized the Scotland Yard inspector capably. Frederick Kerr and Alison Skipworth played Lord and Lady Melrose and the balance of the cast included Bramwell Fletcher, Francis Dade, John Rogers and Wilson Bengie.

GIBBONS.

PREVIEW "THE JAZZ CINDERELLA" CHESTERFIELD PICTURE

Being that happy compound of an interest-holding story advanced by alternating laughs and drama, all most ably directed by Scott Pembroke, and with interest well sustained throughout, "The Jazz Cinderella" is a picture of program class which is certain to please. Pembroke's direction is highly sympathetic, and this quality finds reflection in a consistency of able work by the cast, which contains such names as Nancy Welford, Jason Robards, Myrna Loy, Freddie Burke, Frederick, David Durand and Frank McGlyn.

For a further "punch," Jason Robards comes forth with a singing voice of very nice timbre, a possession of his which was hitherto unknown to this reviewer.

The story deals with a working girl who is courted by an idle rich scion. But his mother and destined fiancée interfere with the course of true love so effectively that at length the little "Cinderella" purposely puts herself in the unpleasant position of a thief in order to turn the boy's affections back into more customary channels. This is the big dramatic moment of the picture, and Pembroke

has developed it, as well as lesser dramatic moments and comedy, for full value.

EXHIBITOR'S VIEWPOINT: This is a good program booking, insofar as entertainment is concerned, moving along with an effective swing which will send them out pleased.

PRODUCER'S VIEWPOINT: Scott Pembroke shows a thorough grip of talkie direction values, and adds another to his list of consistent good work. He never fails to develop every situation for its limit in entertainment, and this totals a most effective offering.

Edwin Johns did the screen story, bringing forth everything there, both in drama and in laugh-getting possibilities.

CASTING DIRECTOR'S VIEWPOINT: Jason Robards, adding a pleasing singing voice to his always reliable acting ability, turns in a performance which leaves nothing to be desired, and one fully developed from every angle.

Nancy Welford has a most congenial role as the "Cinderella," and she handles her dramatic moments with ease and polish. Of course, her singing is delightful.

The big laughs are furnished by Freddie Burke, Frederick and David Durand, a couple of youngsters whose sparkling and un-self-conscious work is a true delight.

Dorothy Phillips plays the mother and Myrna Loy the fiancée, both turning in performances which are most pleasing.

Frank McGlyn, enacting an Irish laborer, makes every moment he is on the screen stand out, while others in the cast deserving special mention include Murray Smith and George Cowell.

M. L.

"THE RUNAWAY BRIDE"

(Reviewed at RKO Theatre)

She was a nice girl, eloping with a wealthy young man. They registered at an apartment house, intending to get married soon after (a-hem), but they quarrelled and he left her locked in the apartment. A jewel robbery—a double murder—a dead body in her apartment, which had been a gang hang-out, and the "jools" planted in her

purse. She made a getaway, the villains pursuing her, and the cops, too. She hauled up in a bachelor's apartment, posing as a cook. She fell in love with the bach and he with her. Cops and would-be hubby caught up with her and made it look bad to the bach. Her capture by the bandits, a chase, rescue, clinch, and she lives happily ever after with bach, but he, of course, no longer being a bachelor.

EXHIBITOR'S VIEWPOINT: Might as well some of the women because of the angle from which it is written and treated. There is the wealthy suitor, given the gate because he scorns the ennobling influence of work, and there is the successful young bachelor who has risen from messenger boy to the heights because of hard work, and so wins her love. Just what that is worth was not brought out. The chasing and he-man stuff will appeal to some of the children. But it is nothing to rave about. It is none too well acted or directed.

PRODUCER'S VIEWPOINT: Obviously taken from a woman's play ("Cooking Her Goose," by Lolita Ann Westman) and adapted for the screen by another woman (Jane Murnin); not any worse for that than a lot of other pictures, but it explains the situations and the trend of story thought. Predicated on chance, developed on the milk of human kindness and climaxed on good luck. Direction is none too worthy of Donald Crisp; it lacks thoughtful study and finish. Title is o. k.

CASTING DIRECTOR'S VIEWPOINT: Mary Astor, the runaway bride, o. k. as to type, but with some inconsistencies in her portrayal, due probably to loose direction. David Newell was satisfactory as the rich young eloper who got the gate, and Lloyd Hughes was acceptable as the bachelor boy who made good. He was "nice" in the womanly sense, but none too virile for a boy who could beat up a gang. Natalie Moorhead was a combination Zasu Pitts-Evelyn Brent, and got away with it. Edgar Norton, as a butler, did about the nicest job of acting in the cast. Paul Hurst was a dick sergeant, and the underworld gang were those old reliable,

Francis McDonald, Harry Tenbrook, Phil Brady and Theodore Lorck.

YEATES.

"WILD COMPANY"

(Reviewed at Loew's State)

"Wild Company" starts out as another "daming youth" epic and winds up in its last few reels as a moral preaching, warning parents not to let their children run wild.

It's good advice but for the most part very poor entertainment, the outstanding item being a very fine characterization by Frank Albertson of the rich man's son, who well for some shady characters and become involved in a murder case.

Hence the title, "Wild Company," and the story is really pretty tame and conventional stuff, building up to a court room scene, where capable George Fawcett takes the curse off a poorly written and much too lengthy moral preaching that he is obliged to give in the character of the judge.

EXHIBITOR'S VIEWPOINT: Not much in the way of production and having hardly anything but the preaching angle and its snappy title to put it over.

PRODUCER'S VIEWPOINT: Film demonstrates nothing much but a great regard for the recently projected "moral code" and suffers considerably in an artistic way from bowing to the code, with the story apparently a con-

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ED GOULDING'S OUTBURST

EVERYTHING'S wrong with the newspaper folk, who say anything's wrong at the studios, is what Director Edmund Goulding tells you in a signed article, on page two of this week's issue of Inside Facts. Director Goulding says:

"CERTAIN correspondents, hanging onto the fringe of Hollywood, repeatedly, and maliciously, send to their various newspaper offices unfair accounts of studio conditions, the value of picture productions and theatre box-office receipts."

GOULDING'S charges are interesting but rather vague and general. His article refers to "some of the alleged correspondents for eastern newspapers." What's the matter with considering some of our home-grown chislers?

EVIDENTLY the much-publicized versatility of the eminent Director does not extend to a comprehensive knowledge of simple reporting, for he falls into the very error of those whom he intends to castigate.

MUCH MIS-INFORMATION

THE FACTS of the matter are that a great deal of the mis-information broadcast about the studios and studio personalities is the result of the rambling style, sloppy work and extensive generalities and vagueness of a great many of the so-called newspaper correspondents, to whom Director Goulding has taken such an intense dislike.

WE'LL GRANT that there are certain instances of positively malicious persons, in some cases, fit subjects for psychopathic study, who take a fenshild delight in ruining reputations, a sadistic pleasure in "panning" those who do not advertise in their publications, and demonstrate a positive genius for mathematical juggling in reporting box-office results.

THINGS BALANCE UP

BUT THESE instances are not any more particularly outstanding than the studio hired help who take an equally positive delight in making things as difficult as possible for those newspaper people, who don't happen to be "in" with their particular little clique.

DIRECTOR GOULDING continues to state that: "AN HONEST newspaper man working for a legitimate newspaper has the free and welcome access to any studio executive office, to the men in charge of the publicity and advertising of the various film studios, and to the men who sit at the high places with the various organizations operating theatre circuits."

JUST FOR example, we would like to take Mr. Goulding out (in disguise, of course) and have him attempt to penetrate the icily impenetrable barriers of the haughty publicity organization of the Fox Film Corporation.

LET'S HAVE SOME DETAILS

GOULDING states that "answers to fair questions are fairly given," yet Los Angeles newspaper men are without much difficulty recall a lengthy list of instances in which important stories have been positively distorted or buried within a few days or weeks.

IN SHORT, the learned Director doesn't seem to be on exactly familiar ground as a critic of critics. However, should he be interested in presenting a more specific discussion of his pet peeves against the press, the columns of this publication are always open to him.

IT WOULD be nothing more than fair to take theonus away from a great number of competent and honest writers, whose reputations and honest activities hardly match up with the very vague and general remarks of the distinguished megaphone wielder.

WHAT'S THE SHOUTING FOR?

SO MANY committees, political, social and business bigwigs, candidates for office, public meddlers, and just plain busy-bodies have informed the citizenry that all's well and everything's going great, that ninety per cent of the populace has more or less decided to let George or somebody else do it.

THESE CHEER-UP boys are proceeding on the theory that the cart goes before the horse. Ticker-tape snow-falls greeted the RETURN of Lindbergh, Byrd, Bobby Jones and a flock of other conquering heroes AFTER they had shown their stuff—not before.

A MUCH more pertinent theme song right now seems to be "Where Do You Worka, John?" And the answer to that one will not be arrived at satisfactorily by a lot of cheering.

Letters From Fact Readers

These discussions do not necessarily reflect the editorial opinion of this newspaper. If you disagree with us, say so anyway.

LONG BEACH—I have noted with great disappointment that the vastly entertaining feud between Mr. Lloydwell Mr. Tenney and Mr. Moore has quite a bit of a bad ending.

That is too bad, really. Here we had a hero, a villain and a lumbering comedian in a perfect setting for drama. I had fervently hoped that it might end up in Messrs. Tenney and Moore killing one another in a duel, and in Mr. Lloydwell destroying all orchestral conductors and putting overhauled whitewashers in their places.

Then we common herd might have had some genuine excuse for saying that what is now a dead end "Vaudeville," or for having our corns mercilessly squashed in your American taxicab dance halls.

If, peradventure, our friends are incapable from exhaustion, ask them to bring me up and I shall have much pleasure in providing them with refreshment of the good old kind that will restore their juvenile tendencies.

Yours in anticipatory anxiety,
H. BARCLAY-SMYTHE.

LOS ANGELES—I wish to withdraw all I said in previous letters to your paper about dummy conductors who didn't know how to beat time. I was a newcomer to California and did not know what the matter was. Now I know—they have fleas.

MISTER LLOYDWELL

DANCERS

Nineteen dancers and nine show girls of Pearl Eaton's chorus at Radio Pictures were given new contracts this week.

The dancers are Lillian Aron, Bernice Bond, Virginia Carroll, Ruth Davis, Ivy Dee, Evelyn Eager, Mildred Frazell, June Glory, Blanche Gonzales, Bernice Graves, George Ann Garnette, Ann Karina, Charlotte Lee, Dorothy E. Valletta, Ray, Helen Shepard, Marion Weldon and Alice Jans.

The show girls are Alice Adair, Nancy Lee Blaine, Nadine Doré, Estelle Ellinger, Mary Jane Halsey, Dorothy Phillips, Betty Rocklaw, Dorothy Simms and Irene Thompson.

OSTERMAN'S TOUR

Jack Osterman, who is known in the east as "Broadway's Playboy," is soon to start on a lengthy RKO tour as a feature of one of the Intact Shows. This glib young comedian has a smart repertory and finds favor with most audiences who appreciate sophistication as he sophisticates.

GETS LONG ROUTE

Booked for a long RKO tour is Anatole Friedland's "Twentieth Century Review," a song-and-dance unit with a company of fourteen. Friedland is not with the production, as his activities demand his being in New York, but he is issuing Irving Edwards, master of ceremonies, to head the cast.

NEW RKO ACTS

"Pat" and "Terry" Kendall, who were featured in "Gypsy Temptations," are a new RKO act, called "A Step, a Song, a Story." The new Sisters and the "New York Times" are offering a new slot for RKO Varieties.

ARISS PREMIERE

Warner Bros will premiere "Old English," with George Arliss, at the Theatre, New York, on Thursday evening, August 21.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.
CULVER, Emilie
DECKER, Kierke M.
DOWLING, Hal
FRANCO, Antonio
GEORGE and Florence
HARRIS, Fred
HEYFRON, Frank
MILLARD, S. M.
PARSONS, Ruth
PEDRO, Milly
SHARLAND, Fred C.

TEL-A-PHONE by JAMES MADISON

Hello, Joe Schenck.

Hello, James Madison.

What makes bank vaults so safe, mister?

The frozen assets.

Hello, Monte Carter.

Hello, James Madison.

I know a Ziegfeld chorus girl who has already divorced four husbands this year.

"The Follies of 1930."

Hello, Norma Shearer.

Hello, James Madison.

The names of most senators do not appear in the telephone directory.

The public have their number just the same.

Hello, Lew Kelly.

Hello, James Madison.

I want a good slogan for a divorce court.

"We specialize in exchanges."

Hello, B. P. Schulberg.

Hello, James Madison.

What touch of philosophy can you inject into the day's proceedings?

It's all right to rack your brains, provided you don't forget where you racked them.

Hello, Maxine Lewis.

Hello, James Madison.

Why do they have daylight saving time in Chicago?

To give the gangsters an extra hour of shooting time.

Hello, Elsie Ferguson.

Hello, James Madison.

In a theatre why do Scotchmen prefer to sit in the front row?

Because it enables them to be close.

Hello, Mayor Rolph.

Hello, James Madison.

Why do you think you will be the next governor of California?

Because every fanatic, every bigot, every enemy of personal freedom is opposed to me.

Hello, Reginald Denny.

Hello, James Madison.

First we had sight, then we added sound, and now odors are about to be introduced as part of a motion picture.

That means theatre patrons will hesitate about sitting in the front row for fear some of the film stars will have halitosis.

Snacks Of Facts

Fritz Tidden, newspaperman and p. a., is playing a comedy part in "The Great Day" at M-G-M—Amos and Andy are infecting the yes-men—sho thing—Pat, Gracye Hampton's Peké, gets on the U. A. sound stages because he knows enough to keep his mouth shut—that's a tip—Laura Durward, lyric soprano, has arrived here from the east under the management of L. E. Behymer—Behymer has also taken over the management of Estelle, 18-year-old prima donna—she'll make her local debut here shortly.

Fern Dals, who is playing a leading part in "The Road to Glory" at the Theatre Mart, got up in the past in one day and gave an excellent performance—George K. Arthur, strolling along Hill Street looking for a place to eat—Jack Kearns to San Francisco by plane on a mysterious tour, to be back Saturday—Al LeRoy, a man in an injured shoulder—Rudy Winter entertaining some friends from Bakersfield at Wilson's Ballroom—Wilbur Cushman interviewing prospects for the new picture—Laura La Plante drinking a coke between acts of Oh, Jiggle—Ralph Wells gathering up original feathers—Jim Sams doing a rave over his new miniature golf course in the ballroom at Casino Gardens.

Junior Coghlan, former young Pathe star, and pupil and protégé of Bud Murray, has returned from a location trip to Sacramento with the Warner Brothers "River's End" company—Hugh McDowell, Radio Pictures technician, has perfected a system for eliminating "ground noises" in talker recording that is said to be a great advance—Pat-Besides playing a featured role in Father's command role, "Some Babies," Bud Carnes wrote the original story—Ann Harding asked Creighton Hale if "this is your first picture for Father" while working on "Holiday"—Hale's first picture work was with Pathe—seventeen years ago.

Little Billy indignantly denies he thought up miniature golf and disclaims any responsibility for the new peanut-cars—the new Austin brothers the Dummy Newboy at Henry's—every time he runs into the street to hand a motorist an Examiner, he stubs his toe on one of the things—Newspapermen flocked to the story of the "Red" and "Blue" story ideas—Jacob Walk, story department head, will announce selection from the Fourth Estate contributions the first of August—

Ol Olsen and Myrtis Crinley taking over "Monkey Business" over a coke at Joe Miller's with Jerry King and George Riley—the whole gang bumping Max Shagrin off the curb in front of Warner's Hollywood—Lae Frelle tells the state of the b. o.—The radio guy who says "You'll sure have a great audience ready when you follow me"—Whatever were the all-talkie bills?

ON LOCATION TRIP

Warner Baxter and other members of the cast of "Renegades," starring the French actor, Jean-Louis, are at the desert country of California, near Santa Barbara, to make outdoor sequences of this picture. Victor Fleming is directing.

IN "DARK STAR"

Dorothy Jordan has been chosen "Red Girl" in "Dark Star," Metro-Goldwyn-Mayer's forthcoming filmization of Lorna Moon's novel, which George Hill is to direct.

BACK FROM CHINA

William Adams Universal cameraman, has just returned to the studio after having completed a trip to Hong Kong, China, for the purpose of obtaining a number of atmospheric "shots" for inclusion in "East is West."

TOGETHER AGAIN

Chiff (Ukelele Ike) Edwards and Edward Broderick are teaming up together again in "Those Three French Girls" in which Reginald Denny and Edith O'Shea are featured by Metro-Goldwyn-Mayer.

Harold J. BockManager
PHONE DOUGLAS 2213**SAN FRANCISCO**

OAKLAND—SACRAMENTO—SAN JOSE

**HOGARTY JOINS
EBEY INTERESTS**

OAKLAND, July 31.—The theatrical and realty interests of George Ebey were augmented this week by Edward J. Hogarty, who has joined Ebey as a partner in his various East Bay enterprises, chief of which is the Fulton Theatre.

Hogarty, associated with banking circles for a number of years, was once a boxoffice boy under Ebey's wing and later managed the Franklin and Vitaphone theatres. His present capacity is that of business manager of the Fulton, with Ebey remaining as stage supervisor. Hogarty and Ebey will leave for Hollywood this week where they will look over the theatre situation in planning the coming season's schedule.

Fulton this week slashed its prices to a 75-cent top for Sunday, Monday and Tuesday nights.

REID STAGES SHOWS

SAN FRANCISCO, July 31.—Harry Marquand has named Bob Reid producer of floor shows at the Grand street theatre, beginning this week. Reid, who has been in as vocalist for five or six weeks, continuing his singing duties, as well as putting on the shows. Jean and Jacqueline, ballroom dance team, have been added to Reid's Marquand personnel, augmenting a crew that includes Reid, Patricia Joy, prima donna, and a line of six girls.

USE LARGE SCREEN

SAN FRANCISCO, July 31.—Paramount gave San Francisco its first glimpse of a magnascope screen this week when the house's new installation was put into working order. Magnascope effects were used with organ solo, newscast, trailers and introduction to the feature picture, with okay success.

"A LITTLE SMILE"

Words and Music by
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**Market St.
Gleanings**

SPOTLIGHTS
The Flying Bartletts penning a missive from Utica—Harold Peary is doubling from the NBC studio to his golfette course in Oakland—Loma Worth, RKQist, is the only gal in vaude who makes her jumps in her own plane—Lillian Rich was in town for a few days—Mister Earl Fegan, Walkathon m. c., has a new way of combing his hair—thought it up out of his own head—two more years at his present rate and he won't have to worry about combing it—Goodwin Goldie has become an afternoon tea house.

Bob Harvey has returned from a vacation—and is plunging into greater talkie session with a vengeance—Gene Rose breakfasting at 2 p. m.—the Walkathon is taking a lot of big away from downtown night spots—Richard Foster demands, and hereafter receives, a break—Andy Anderson is the new publicity pilot for the Rolph campaign—Nancy Welton, Fred Johnson, Lloyd Thompson, Walter Rivera and Frank Williams having a line of shoes robber sold—Dave Ricks breaking loose on a sham-poo—Black dropped in town for a few days to visit his family—The St. Peters sisters, daughters—Joseph St. Peters of Seattle, are vacationing in San Francisco.

Famous Lies of Show Business:
—The St. Peters sisters, daughters—Joseph St. Peters of Seattle, are vacationing in San Francisco.
—The St. Peters sisters, daughters—Joseph St. Peters of Seattle, are vacationing in San Francisco.

P. A. SHIFTINGS
—The St. Peters sisters, daughters—Joseph St. Peters of Seattle, are vacationing in San Francisco.

SAN FRANCISCO, July 31.—Paramount-Public is bringing Andy Hervey up from the United Artists Theatre in Los Angeles to act as press agent at the St. Francis. Gault, coming from the California in a similar capacity. Bob Pearson will be Hervey's assistant while George Fisher will be Gault's right hand man. Paramount-Public is planning to bolster up these houses as much as possible.

MIDNIGHT SHOWS

SAN FRANCISCO, July 31.—This city reached the peak in midnight shows on Saturday night when eight theatres featured the 12 o'clock opera. Fox, California, Paramount, St. Francis and California continued their regular policy of late shows, while the Green Street, Milano and Orpheum added the extra feature.

CHARGE DISMISSED

SAN FRANCISCO, July 31.—The manslaughter charge against Mrs. Ward Morris, wife of the Rialto manager, was dismissed last week by Police Judge O'Brien. The case arose through a recent auto accident.

BACK FROM TRIP

SAN FRANCISCO, July 31.—Thais O'Rourke, manager of the O'Rourke Dancing School, has returned from a three weeks' vacation.

HITS PICKETING

SAN FRANCISCO, July 31.—Nasser Bros. this week were granted a citation prohibiting the Musicians' Union from picketing the Royal, Castro and Alhambra theatres. Nasser and the union are in court on charges that the union is directly responsible for a recent bombing of the Royal.

**PICTURE HOUSES IN S.F. DO
FAIR BIZ; GARBO HELPS FOX**

SAN FRANCISCO, July 31.—Although "no house was spectacular, most of the picture palaces held up to a pretty good pace, the Fox being outstanding with Greta Garbo in "Romance." California, with Ronald Colman in "Raffles," was more than satisfactory, while "Dixiana" was disappointing at the Orpheum.

Garbo in Metro's "Romance," with Walt Roesner and concert orchestra and Fanchon and Marco's "Cadets" idea, took the satisfying figure of \$48,450. William Haines in "Way Out West" followed. Loew's "Fairfield" in the deuce stanza of "Big House" continued its excellent business, grossing \$29,000.

Public houses were okay, California leading the trio with an income of \$23,000 on Colman in U. A.'s "Raffles." Paramount with its best stage show to date and a good enough picture but one that failed to draw—"Queen High" with Charles Ruggles did a fair enough \$18,000. St. Francis with Barthelmews in "Dawn Patrol" moved in from the California after two weeks, drew \$8,000.

"Dixiana" was given a benefit premier on Friday night but didn't draw such good comment. Film did a fair enough \$12,000 on its first week and is to be followed shortly by "Rain or Shine."

AT MARK HOPKINS

SAN FRANCISCO, July 31.—Julianne Johnston and Danny Bowman opened a short engagement this week as a ballroom dance team at the Hotel Mark Hopkins. The duo will leave here for the Lido, New York, and the Kit Kat Club, London, where future engagements await them.

AT DANCE SCHOOL

SAN FRANCISCO, July 31.—Dorothy De Vere, recent arrival from New York, is now in charge of the Howard Ross dancing school. She was featured in the "Under the Sea" ballet at Roxxy's, New York, appeared in "Good Bye to the Past" for the past year assisted with unit production at Public Theatres, Chicago.

PAYNE ON TOUR

SAN FRANCISCO, July 31.—Frank Payne, editor of The Quill, official organ of the Theatrical Press Representatives, was here this week in behalf of a national campaign in favor of the spoken drama.

ROLPH ON STAGE

Mayor James Rolph will make his theatrical debut this week when he bows on the Capito stage in a "Rally Revue" to be staged by the burlesque house under the auspices of the Theatrical Industries Rolph for Governor Club.

ON LOCATION

SACRAMENTO, July 31.—Jackie Coogan, heading a company of featured players and extras, is here this week filming scenes for Paramount's "Tom Sawyer" for Mark Twain.

ANN HOFMANN

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**CONTRACT COST
\$25,000, REPORT**

It is reliably reported this week that the contract of Gilbert and Bacr, song-writing team, of the De Sylva, Brown, Henderson combination, have been bought by Warner Brothers for \$25,000. One of the clauses of the new contract calls for ten releases during the coming six months, it is said.

**TO REBR'DCAST
RAD. PROGRAMS**

SAN FRANCISCO, July 31.—At least seven programs originating in the British Isles will be re-broadcast in this country during the month of August, if atmospheric conditions permit fulfillment of the elaborate schedule arranged by the National Broadcasting Company in conjunction with the British Broadcasting Corporation. Dance music, orchestral concert, special groups and a military review have been included in the series of short wave relay which NBC will attempt to pick up for transmission to American listeners during the first three weeks of August. All of the programs will be heard during the afternoon hours, when engineers have found interference to be at a minimum. At least three of the broadcasts will be released on the Pacific Coast.

The series will open on Monday, August 4, when an orchestral concert from Manchester, England, has been planned.

BROWN ON TOUR

SAN FRANCISCO, July 31.—Hiram Brown, RKO head, was in town this week conferring with Cliff Work, division chief.

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Burlesque

CAPITOL SAN FRANCISCO (Reviewed July 24)

Once again we say that San Francisco likes its burlesque.

This week's show had a Spanish set for the opening with Babe Sherman, Ann Allison and Ginger Britten singing a Spanish ditty. Melene Chorka and Casey Jones had the outstanding spot, singing "It Happened in Monterey" with all the girls dressed in Spanish shawls and parading around on the runway. The Beirne Sisters did a specialty that clicked and the scene closed with gals posing minus shawls in the background.

A cafe scene—and there seems to be one in every week's show here—followed with all the principals working and netting plenty of laughs. Again the hot looking but uninitiated red head, did "Puttin' On the Ritz," backed up with the chorus. Another skit followed with Joe Yule and Harry Kelly and then Ginger Britten, looking like a million dollars on next, singing "If I Had a Talking Picture." Rather antiquated, but again served the purpose of bringing on the chorus to grace the runway, which, after all, what the customers want.

Billy Fields, Joe Yule, James Yoman and Casey Jones followed in a comedy quartet, dressed as street cleaners. This number paid off to plenty of laughs. Little Babe Sherman next, singing "My Fate Is In Your Hands." This gal has a plenty good blues voice, but waxes just a little too dramatic. The line on again in "Happy Days." Melene Chorka followed this with "Memories" in a very sweet voice. Another skit and then Ann Allison singing "Freshman Hop." She has plenty of looks, figure and personality and hoofs and sings in a cute manner.

A comedy Bower scene was next with all the principals working and Casey Jones vocalizing "The Kind of a Girl Men Forget" to Babe Sherman, who portrayed the gal who has gone the primrose path. Kelly portrays "Tony the Spider," and was okay in his comedy as well as a dramatic scene after he had killed every one on the stage. Casey on next, singing an old musical comedy number which brought on each of the girls in very good looking show costumes. Some more posing and parading and one of those big finales.

Al Beatty and his Orchestra is in the pit, and a big improvement in the music is noticeable.

BEN.

NEW PRISON ANGLE

Warner Brothers will produce a screen play dealing with life in a prison for women, written by Melville Grossman.

IN "ILLICIT" CAST

Neil Hamilton, Lew Cody, Charles Butterworth and Natalie Moorhead have been signed for featured roles in "Illicit."

Behind The Mike With The Microphone Club

The board of directors of the Mike Club last week voted Fred Yeates an honorary member of the Microphone Club. Welcome, Fred.

Frank Vallen, formerly of the National Broadcasting Co. in New York City, has been elected assistant vice-president of the Microphone Club. Frank resigned as announcer for KFI-KECA to accept a position as manager of the radio department of the California Advertising Agency.

We want to extend a welcome to all new members to visit our new club rooms and studios in the Hollywood-Plaza Hotel in Hollywood. We want the members to make the new location their headquarters.

Carl Lamont, West Coast manager of the music firm of Shapiro-Bernstein and Co., has joined the Mike Club, and can now be called a real MIKEOBE. Glad to have you with us, Carl.

Eddie Vine and Brother (the brother pair is Joe) were featured last week on the Mike Club Frolic. They were indeed glad to have Eddie and Joe with us, and we want them to make the Mike Club their home while on the coast. The boys will be seen at local theatres, and radio stations of this city will broadcast their stuff during the next few weeks.

We were happy to have Miss Ann Warren, the stage and concert star, with us on the frolic last week. The beautiful voice of Miss Warren comes over the air in fine shape.

Blanche Ballagh, well known club woman and radio speaker, has been elected to the board of directors of the Mike Club. Miss Blagh is also president of the West Coast Fairer's Club.

Cinders Schable of the Sound Craft Studios in Hollywood, is now a member of the Mike Club. If you want a treat, tune in the Frolic over KGFJ each Wednesday night at 11 p. m., PST.

Jimmy Dupre and Ernie Russell, who wrote the songs for Ben Bernie's short, have landed their new song, "Under the Blue With You," with the firm of Shapiro-Bernstein & Co. The boys have two contracts to finish the songs for the "Beggars of Love." They will be heard from the Microphone Club in the future playing and singing their tunes. Ben Bernie wrote the tunes while Dupre and Russell wrote the lyrics. Jimmy and Ernie will be with us Wednesday night to sing all his new songs.

Bob Cannon, of the California, San Diego, was a visitor on Film Row this week.

BALLROOM CUTS IN HEAVILY ON CONCESSIONS

Beach concessionaires at Ocean Park are plenty peeved over heavy competition from the Casino Gards Ballroom, operated by Jim Sams and Jess Kramer, who are using showmanlike tactics from all angles to pack the big place nightly.

Latest gag is a novel miniature golf course built around the balcony of the ballroom. Indoors, and using animals from the old "Noah's Ark," formerly on the Venice pier as hazards winding up with a miniature volcano on the last hole, which, when a ball is sunk, pops out with a fire and smoke effect. Sams, a former showman, was owner and operator of the Rosemary Theatre at Ocean Park, which he sold out to Fox West Coast, and features numerous attractions in addition to the ballroom with Lou Traveller's Orchestra.

"CIMARRON" CAST

Already assigned to parts in "Cimarron," which is scheduled to start August 1 at RKO, are Richard Dix, the star, Estelle Taylor, Junior Johnson, Donald Dillaway, Edna May Oliver and Roscoe Ates.

ATES GETS CONTRACT

Roscoe Ates of vaude has been signed to a long-term contract by William LeBaron, vice president in charge of production of Radio Pictures.

ROSCOE GETS PART

Alan Roscoe has been assigned a part in RKO Radio Pictures' "Half Shot at Sunrise."

MYSTERY FILM CAST

In the cast of "The Bat Whispers" at U. A. are Una Merkel, Gustav Von Seyffertitz, Grayce Hampton, Maude Eburne, William Bakewell, Ben Bard, Charles Dow Clark, Spencer Charters, Hugh Huntley and S. E. Jennings.

IN SCREEN OPERETTA

May Boley and Marion Byron have been signed for "Children of Dreams," second Romberg-Hammerstein screen operetta, at Warner Brothers.

FOREIGN VERSION

The first of the Vitaphone Varieties to be filmed in both English and Spanish at the Vitaphone studios in Brooklyn is "Where There's a Will." The cast includes George Hassell, Mabel Granger, Joe Bonomo, Martin Berkeley and C. W. Secrest. In the Spanish version, titled "Quieres Es Poder," the leading role is taken by Eduardo Arozmena. Roy Mack directed both versions, assisted on the Spanish version by Henry Daggand.

"TITLE IS CHANGED"

"Playboy of Paris" has been chosen by Paramount as the final release title of Maurice Chevalier's new starring picture which has been called "The Little Cafe."

OLSEN-JOHNSON FILM

Olsen and Johnson will have featured roles in "Fifty Million Fenchones," which goes into production shortly at Warners. In addition, William Gaxton, Helen Broderick and Lester Crawford, of the stage production, will be in the cast. Following the picture, Olsen and Johnson will open at their RKO bookings, opening at Cincinnati.

O'BRIEN ON LOCATION

George O'Brien is now in the High Sierras near Bishop, Calif., to make the outdoor sequences of "Fair Warning." Max Brand's outdoor drama. Louise Huntington is appearing opposite O'Brien. Alfred Werker is directing.

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FOX SUBSIDIARY BUYS 3 HOUSES

SEATTLE, July 31.—Purchase of the Egyptian, Neptune and Uptown Theatres by the Fox Pacific Theatres, a subsidiary of Fox West Coast, was announced this week. The price was not disclosed.

All three are prosperous suburban show houses. The first two are in the University district and the Uptown on Queen Anne Hill. The change of ownership will not affect the management, it was announced. Al Rosenbly and Al Finkelstein, their former owners and managers, will continue in managerial capacities. The two theatre men already were executive of the Fox Pacific organization which operated a chain of the theatres in smaller cities throughout the Northwest.

ROSE STICKING WITH S. D. SHOW

The Original Jimmie "Bubbles" Rose denies rumors that he is to open at the Capitol Theatre, San Francisco, for Warren E. Irons, and declares his intention of remaining for the present at least, with the burlesque company at the Liberty, San Diego.

Following is the line-up of the San Diego company: William Feltner, manager; Bert Scott, producer and straight man; Bob Johnston, juvenile; Dolie Davies, prima donna; Lane Rhodes, ingenue; Bobbie Ruth Smith, soprano; Myrtle Fields, character; principal comedian, Jimmie Bubbles Rose; second comic, Fritz Fields; third comic, O'ville Garland; Charlotte Galland, wardrobe mistress, and 12 girls.

GALLAGHER IS DAD

Skeets Gallagher became the proud father of a seven-pound boy on Sunday night. The youngster came into the world at the Lebanon Cedars hospital, Los Angeles, shortly before midnight. Mrs. Gallagher is the former Pauline Mason, stage actress, who married the Paramount comedian last year.

DIRECTOR RETURNS

Paul L. Stein, Pathé director, has returned to Hollywood from a Continental vacation during which he studied the talking picture situation in leading European countries.

Notes Along Fifth Avenue

Billie Landers calling on Paul Spor—and returning a borrowed nickel to his manager—Tiny Burnett, E. C. Bostwick and Joe Cooper indulging in barbiturates at Marie's—their wives also present to see that everything went well—Harry Reed relieving Stan Marlette—and doing a worthy job of it.

Harry Mills, Bobby Armstrong and a friend conversing—Jean Harlow and Link Quargers on Fifth Avenue—enjoying the window displays—Pete Salvo down to the station—railway—to see Harry Givan off.

Gordon Richardson, Stanley Humble, and Jack Jones in a huddle—looks like they were conspiring about the press—Owen Swetten and his boys being hounded for an ad—looks like "It Pays To Advertise" for the gentlemen—Jim Clemmer smiling—and why shouldn't he?—lines at the 5th is the reason.

Lee Jaxon with Bebs Malloy at the State—Lucky Beas—George Main recovering from an elevator shaft fall—take the stairs, George—Earl Cooke in the President's lobby—Dick Sharp listening to auditions over KKA—and looking like he's contented—Tommy Parker now in the Al Frank's company—and winning well-earned applause—This week's prize—theatre manager, E. C. Bostwick—for congeniality.

NIGHT BASEBALL

SEATTLE, July 31.—Night baseball broadcasts over KJR have met with huge response, according to Thos. Smart, manager of the station. Ken Stuart, the station premiere announcer, handles the broadcast in great shape, and as a result the studio is building up quite a fan response. Games which are played away from home will be covered by wired reports also to be handled by Stuart.

RADIO LIGHT OPERA

SEATTLE, July 31.—Radio versions of popular light operas are being broadcast over KJR every Sunday morning, taking the place of regular church services. A string orchestra, and Betty Andersen, soprano, with George Madu, tenor, are the featured units on the program.

GOES ON KJR

SEATTLE, July 31.—Carrie A. Anderson arrived this week from Spokane to fill a vocal spot on KJR. He also aids children's programs.

SHOW BUZZ PICKUP IN SEATTLE WITH 'HELL'S ANGELS' AT TOP

SEATTLE, July 31.—Not since the days of the Jensen-Von Herberg regime when those parties had control of the theatre situation in Seattle has theatrical business become so active. Every stand in town has been flourishing and the reason has been somewhat of a mystery. It just seems that everybody is show hungry.

The Fox, showing a two-day flicker, "Hell's Angels," led the town with a gross well into the figure of \$20,000. Personal appearances of the star, Jean Harlow, and heavy exploitation aided tremendously.

The Fifth Ave. came a close second with \$18,000 safely laid away in the offers. The picture was "Good Intentions" and received good word-of-mouth ads. Fanchon-Marco's "Brunettes" aided the business. There is an abundance of an m. c. at this house and one could be injected to the delight of many patrons.

The Paramount with the "Dawn Patrol" brought in \$17,500, one of the best numbers the house has had since the return of the stage show. Personal appearances of Bachelors on the first of the week added to the jingling of the cash register. The stage shows with the aid of Paul Spor also here considerably.

The Orpheum came in fourth but near the leaders, grossing \$16,000 the week of the first. Daniels in "Lawful Larceny" helped to chalk up this amount. Broadway's "Doped and Placed" after the week's intake of \$6,000. Not so good for this house.

The Blue Mouse with "Temptation" took in a measly \$4,500, which is also not so good for Harlow's houses.

The Met featuring Helen Kane, boop boop a doed the fans into the woods.

As Club Victor is closed for the summer and possibly for several summers, there can be no new business. Coffee Dan's is still flourishing, but as Sam Gore is on his vacation there might be a slight let-down on business conditions. The Roger's dance team is here now. The Venetian Gardens is still holding its own mainly because summer events require the use of the ballroom. The Triad (low all ballroom) which even that isn't anything to write home about as most of the dancers have gone on their vacation. McElroy's follows a close second.

WILL STAY OPEN

SEATTLE, July 31.—The Venetian Gardens, scheduled to close its doors this week, will remain open because of the events planned for Fleet week. August 9 it will close and be redecorated for the fall trade.

CONTEST GAG

SEATTLE, July 31.—The Public Paramount is sponsoring a popular office girl contest which provides for a free trip to Chicago. According to A. W. Baker, the manager, it has been estimated that quite a bit of trade as each ticket gives the patron 100 votes to place on their favorite.

CENSOR BOARD CUT

SEATTLE, July 31.—The Seattle Censor board has been cut from nine members to five. Dave Himelich, manager of the Coliseum, is chairman of the board.

STAR RETURNING

SEATTLE, July 31.—Jean Harlow, star of "Hell's Angels," who has been making personal appearances at the Fox, left yesterday for Hollywood, where she is to resume her picture work. While here she has had one continual round of social and civic tribute.

MYSTIC AT ORPH

SEATTLE, July 31.—The Orpheum has gone in for the "Orym" type of entertainment, presenting ladies' matinees every morning and featuring "Marjah," a mystic.

Vancouver

By A. K. MacMARTIN

Brook Pemberton's "Strictly Dishonorable" opened at the Vancouver Theatre July 28 for a week's run. This is the first attraction at the legit house for many weeks.

Richard Barthelmess and his wife are in British Columbia waters on their yacht "Neshi" where they expect to spend some weeks cruising. Their first stop will be Comox Bay, Vancouver Island, where they will join Cite Brook and his party, now vacationing in British Columbia.

Alfred Heather and his light opera company are going over big at Banff, Alta. On their opening performance at the Banff Springs Hotel they took five curtain calls. The bill was "Trail By Jury," and the audience taxes the big ballroom to capacity. Practically every prominent city in the United States and Canada was represented in the big gathering of fans.

DUAL APPEARANCE

SEATTLE, July 31.—The KOI's leading tenor is doing double duty this week by performing for radio and theatre folks. He is playing a successful engagement at the Coliseum, assisting Katherine Beasley while she later presents a songbook. Bill Ross is the name and was formerly the singing "doorman" at the Fox. He was first introduced by Joseph Samperton there.

DIXON TO WED

SEATTLE, July 31.—Sidney Dixon "killed two birds with one stone" last week when he left for San Francisco to fill an engagement as program director for KVA, taking his newly-wedded bride, Mrs. Guinevere Borgford, on a honeymoon. Dixon was on the Northwest Broadcasting System last week. He came to KJR from KOMO when the American Broadcasting Co. was organized.

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WARNERS BUY PLAY

Warner Brothers have purchased "Ellich," a comedy drama by Robert Riskin and Edith Fitzgerald.

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THE MOULTING ANGEL/ TROUPEURS' GREEN ROOM HOLLYWOOD

Before a simultaneously indulgent and super-critical audience, Ralph Welles, juvenile, presented his own original play and astonished himself no less than his audience with its instantaneous success.

Mr. Welles proved to be at once a finished actor and a gifted playwright. He betrayed a talent for the human touch, a delightful humor and a sense of fitness. "The Moulting Angel" turned out to be about the most interesting evening we have spent in many months.

His story involved himself as a whimsical, dreaming youngster in a small town on the edge of New York, where he subsisted, with an out-of-work actress sister, on the bounty of another sister and her none too well-to-do husband. All refused to take him seriously, which sharpened his wits and stirred his ambition.

While playing in a show at St. Louis, sister had attracted the eye of a wealthy young man, and there had been correspondence between them ever since. She had never met him, but today he was to pay them a visit. Out of work for a year, sister had about made up her mind to play her cards for an engagement. Brother, temporarily a reporter at five-weeks, anticipated the event by printing the announcement.

For a young millionaire of today to turn out to be a man who had never kissed a girl, smoked a cigar or driven an automobile, may seem to be a bit far-fetched, even if he did come from St. Louis, but really he was an awful ass, and James Nudsen did a priceless job with the role. Sister just about passed out when she saw him, and things were complicated for her when an old sweetie turned up and offered her a job in a show.

Things were in quite a mess. Young brother discovered the showman was on a shoe-string and needed an angel who would moulting. Brother-in-law, too, was in a business jam and needed help. Thinking to help everybody and get the showman out of town before sister fell for him again, which threatened, the youngster promoted the millionaire. The result was a worse entanglement than before, but ironed out logically to everybody's satisfaction.

The actress sister was played by Jean Reno, the married sister by Violet Neitz; her husband by Leslie Thomas; the showman by Bram Nosen, and Kathleen Phillips handled a dizzy blonde role who had a good deal to do with the final settlement.

While in some elements a backstage story, it is staged entirely in a normal home setting, full of homely flavor and interest. It has real laughs, a furture tear, and altogether is delightful dramatic fare, either for stage or pictures. George Gerwing directed the production, and considering the cramped quarters of the Green Room and other limitations, did a fine job throughout. The cast cooperated nobly.

Surprisingly little polish would be needed for regular theatre presentation. The first act ran about seven minutes too long, and the second act a few minutes too short; easily adjusted, and in a love scene between the actress and her old sweetie there was needed a little more careful handling. But on the whole, the Los Angeles stage has seen nothing better this season of the home-grown variety.

YEATES.

THEATRE MART LOS ANGELES (Reviewed July 24)

In presenting a series of four one-act plays, by various authors. Mrs. Alice Pike Barney, general

director of the Theatre Mart, valiantly attempts to offer a critical professional audience an evening triumph of entertainment.

For the past sixteen months, this charming spot has been the scene of budding authors who have found a restful haven for their brain child, together with professional cast made possible through the philanthropic activities of this charming matron.

"Pierrette. Buys a Hat," by Howard F. Palmer, is the first offering, with Blanche Hedlund as Pierrette, De Witt Boden as Pierrot, and Mary Jane La Verne as Just-A-Little-Fance.

Directed by Guy Hedlund, in an appropriate setting at Pierrette's lodging room, the story revolved around the purchase of the hat by Pierrette through the sale of Pierrot's masterpiece. The two youthful actors were rather inclined to over-play their parts, with Mary Jane La Verne, a charming youngster of eight years or so, walking away with the honors, her poised and diction doing credit to one of many mature years. Incidental music composed and played by Charles Arthur Ridgeway, used in a dance by the couple that lacked finish, was worthy of a better spot.

The second offering, "Venetian Glass," by De Witt Boden, featured Mary Worth, Allan Wardelle and George Frenger. Wardelle seemed uncertain of his lines, as "Nigel" the son of "Alfred," played by George Frenger, who recognizes in "Clementina" (Mary Worth), a former sweetheart about to marry his son. The material is strong throughout, but drags considerably towards its climax, the glass breaking scene being entirely unnecessary, as was her singing. A little pruning here and there would make this a nice offering for vaude. A smart setting, together with elaborate lighting effects, helped to put this one over.

The dramatic hit of the evening was "Mata Hari," taken from the life of the famous spy, conceived and produced by Alice Pike Barney, and featuring Luz Alba as Mata Hari, Edw. B. Brown as "Dr. Bralac," and Ely Malvon as "Sister Leonide." The story of the spy's futile attempt to coerce her lover's influences in a desperate attempt to evade the firing squad, is laid in the death cell in the Prison de Saint Lazare. Here is an admirable offering for vaude. The lines carried heavy dramatic punches with the principal, Luz Alba, walking away with the honors, though Ely Malvon, as the nun, showed years of dramatic training in her admirable portrayal

of a difficult role. Back held up his end nicely, getting his punch lines over.

The enthusiastic two hundred and fifty patrons were satisfied with no less than eight curtain calls on this one, with a couple more for the author. Credit Harry Webb, Keady and Frances Josef Hickson with an elaborate and appropriate setting. Hickson also directed.

The evening was topped off with a comedy check-full of laughs, "The Land of Manana," by Jimmy Mac. A casting office was the setting. Vivian Emory as the phone girl, wise-cracking with the "extra's" folk the laughs nicely. D. L. Brodie, who directed, plays a ham actor to perfection, while Maury Gilbert, the typical extra, shirk, wise-cracked his lines like a vet, and, in a specialty at the piano stopped the show. Helen Gillan as a hard-boiled extra girl, looks very promising, while Jeradine Devorak as an escaped nut put across her lines very nicely. Elinor Webber as a serious girl, Henry F. McCann as the agent, Orville Emory as "Dustin Round," and Nan Dorland as "Sadie McGork" handled their parts with ease. The efforts of the extra gang to break past the barriers to the director's office furnished the material for the plot, which shows plenty of promise.

JEAN.

CHANGED TITLE

The name of Warner Brothers outdoor special "The Gay Caballero," has been changed to "Captain Thunder."

"VAUDE" DROPPED

Radio-Keith-Orpheum this week dropped the word "Vaudeville" in favor of "Varieties."

JUST FINISHED MY MOST PLEASANT WEEK IN SHOW BUSINESS AT

PANTAGES THEATRE, HOLLYWOOD

LEE WILMOT

STILL IN LOS ANGELES

THANKS TO SHANLEY AND FURNESS

Picture Reviews

(Continued from Page 4)

ference affair. Direction and treatment were extremely conventional. **CASTING DIRECTORS' VIEWPOINT:** Frank Albertson stole the show with his very fine work as the boy, while Kenneth Thompson, H. B. Warner and Claire McDowell were the outstanding members of the balance of the cast. Sharon Lynn was fairly good as a night club singer. While Bela Lugosi contributed an effective bit as the night club owner.

MEARS.

GRAPEWIN SIGNED

Charles Grapewin, Christie comedy star and a vaude and stage player, has been chosen by Paramount to play the part of Mary Brian's father in "Social Errors."

BOASBERG AT W. B.

Al Boasberg has been added to the Warner Brothers' staff of writers and will do the comedy dialogue for "Fifty Million Frenchmen."

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Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

DANCE SITUATION SERIOUS

It looks like a break for theatre musicians—or rather, they are coming back into their own. Throughout the country we have seen one pit band after another returning to work. It looks darned good—for theatre men.

The dance men had cause to feel hopeful. With the legit back on the job, it appeared that competition in the field of Tersiphsore and kindred endeavor would be considerably lessened. It was an occasion for whoopee. It is well founded, because there is little doubt that theatre orchestras are returning to the pits.

But—things are not stacking up so forte for the rhythm boys in and about the first largest city in California. The toe and heel business isn't clicking as hot as it was wont to click. The reasons are varied and the solutions hypothetical and vague.

* * *

GOLF HURTING BALLROOMS

In the first place, there are the ping-pong courses and the gigantic tiddy-wink race-tracks. They are cutting in on the ballrooms about as much as they are on the Cinema Palaces. S. A. works on the putt-putt fairly nearly as well as it does on the polished floor of the gilded palaces of the Dance. Hence one cause of the lull in the racket.

There are other causes, of course. Radio, gin and the direct-action processes of the mind of modern youth account for some of it. Sophistication and the over-exploitation of amusement has resulted in surfeit and boredom. The present crop of Young America is not so dance-minded as it might be.

The older generation is not flocking to night clubs as formerly. They are having nearly as much fun at their homes, or somebody else's home, with the radio and home-brew. It is more private and offers all the possibilities of the night clubs without the risks and expense.

* * *

PARTYING DONE AT HOME

Consequently many of Los Angeles' "gay and wicked" nocturnal resorts have closed their doors, gone into the red and bankruptcy, and otherwise folded up. (More diminutive billiard courses are due to adorn the hitherto despised vacant lots.) Those places that are endeavoring to survive are cutting down on the overhead. The overhead in business is the band. They don't cut men—they slash salaries.

The Musicians' Union finds itself in a pickle. It faces the alternative of pulling union orchestras off of jobs that are paying, or attempting to pay, underscale wages or creating emergency scales to take care of the situation. The first alternative has in its wake the menace of non-union organizations or perhaps the wholesale desertion of union members who are starving to death.

The second alternative does not offer a permanent solution. Any discrimination in prices may result in a complete revision of scales and thus lower the standards we have fought so long to establish. By simply sticking to the letter of the constitution and by-laws of the Federation we face both non-union orchestras replacing union organizations, the desertion of starving and impoverished musicians, and a revival of our scale of prices.

* * *

FACE DANGEROUS CRISES

There is little to be gained by kidding ourselves. The situation is acute and the end is yet. We face more serious times than we have passed through, and though we have passed many with honor, we have not had much of the spoils. In Los Angeles, particularly, the chief menace to unionism among musicians is the unemployed. The

(Continued on Page 13)

Song Leaders

By RALPH KOEHLER

LOS ANGELES

A bit of excitement this week with the sudden appearance of a new number from the Olsen and Johnson show. "When Love Comes in the Moonlight" jumped into the swim without stopping to breathe. Very little change in the rest of the line-up, which is:

1. "I'm Dancing With Tears in My Eyes"—Witmark.
2. "You Brought a New Kind of Love To Me"—Famous.
3. "It Happened in Monterey"—Feist.
4. "When Love Comes in the Moonlight"—DeSylva, Brown and Henderson.
5. "Absence Makes the Heart Grow Fonder"—Remick.
6. "Singing a Song To the Stars"—Robbins.
7. "So Beats My Heart For You"—DeSylva, Brown and Henderson.
8. "I Remember You From Somewhere"—DeSylva, Brown and Henderson.
9. "Romancing"—Remick.
10. "My Future Just Passed"—Famous.

Others clamoring for recognition are: "Moonlight on the Colorado" (Shapiro, Bernstein), "Dangerous Nan" (McGregor, Famous) and "Swinging in a Hammock"—Berlin.

Records

1. "Dancing With Tears"—All recordings.
2. "11:30 Saturday Night"—Victor and Okeh.
3. "My Guitar and You"—All recordings.
4. "My Future Just Passed"—Victor.
5. "It Happened in Monterey"—All recordings.
6. "Wah Wah Gal From Agua Caliente"—Victor.
7. "Stein Song"—All recordings.
8. "Singing a Song To the Stars"—Brunswick and Victor.
9. "My Pretty Quadroon"—Brunswick.
10. "Give Yourself a Pat On the Back"—Victor.

SAN FRANCISCO

"So Beats My Heart" and "Singing a Song to the Stars" jumped to the fore for the past week in a mediocre session of sheet music sales. An accurate list of song leaders in their order follows:

1. "So Beats My Heart"—DeSylva, Brown and Henderson.
2. "Singing a Song to the Stars"—Robbins.
3. "New Kind of Love"—Famous.
4. "Swinging in a Hammock"—Berlin.
5. "Dancing With Tears in My Eyes"—Witmark.
6. "I Remember You From Somewhere"—DeSylva, Brown and Henderson.
7. "It Happened in Monterey"—Feist.
8. "My Future Just Passed"—Santley.
9. "Dancing With Tears in My Eyes"—Witmark.
10. "With My Guitar"—Sherman, Clay.

NORTHWEST

1. "Dancing With Tears in My Eyes"—Witmark.
2. "New Kind of Love"—Famous.
3. "If I Had a Girl Like You"—Feist.
4. "Singing a Song To the Stars"—Robbins.
5. "Swinging in a Hammock"—Berlin.
6. "Bye Bye Blues"—Berlin.
7. "Anchor Aweigh"—Robbins.
8. "Tonight"—Cross.
9. "It Happened in Monterey"—Feist.
10. "Ro-Ro-Rolling Along"—Bernstein.

NEW SONG TRIED

SAN DIEGO, July 21.—A new fox-trot, hailed by Joe Manolo, "Your Love," was originally introduced by the Venecia Orchestra at the Salon Venecia, rendezvous of American tourists in Ensenada, B. Ca., Mexico. Judging from the way this tune went over with the crowds and the success it received, Joe claims it is going to be a sure winner.

Accidentals

By RALPH KOEHLER

We have often wondered why so many ambitious orchestra leaders will trust their chances of a brilliant future to "breaks" or luck. To create popularity is one thing, and to be able to cash in on it is another. Too many depend entirely on word of mouth advertising to carry them on, but this has caused many to fade out of the picture much faster than they were ushered in.

There is an old story about the man who, having built a better mouse-trap than his neighbor, caused the world to beat a path to the door of his workshop. The moral of the story ideally fits the conditions of that time, but in these days of keen competition, the mouse-trap manufacturer is forced to take his product to the buyer, there being so many others clamoring for his attention.

And so it is with bands. Your music must go over, of course, but you must keep your name before the "powers that be" continually and consistently. You must go to place yourself before the man who may hire you—he is your buyer. He must know much more than just steady employment. If it, without a question of doubt, bring you what you want as well.

Ben Bernie, Anton Weeks, Jesse Stafford, Earl Burnett, George Olsen, and hosts of others got where they are, not through sheer ability alone but through fame, and fame was acquired in a big measure through advertising and publicity. These men are all strong believers in printers' ink.

Paul Whiteman is said to expend from twelve to fifteen thousand dollars a year in this way. If it is necessary for the "name" band to advertise even after it has arrived, what of the lesser known unit?

I think a very conservative amount which all bands could spend on advertising is about five per cent of its income. I know of some who go in for more, but I think the expenditure should be sufficiently flexible to meet the band's own individual conditions. Unless one thoroughly understands how to do it, however, the general practice is to retain a publicity man who is an expert in his line of work.

* * *

Max Fisher's Band finishes a two-weeks' engagement this week at Grauman's Egyptian. Max's future plans are rather indefinite but he says that recent negotiations may end up in taking him back East. It looks very much as if the Egyptian will discontinue stage presentations and will adhere solely to a sound picture policy, for the present at least.

Tom Warring, who is co-featured at the Egyptian with Max, is lingering in California primarily for his health, and he reports that his stay here has proven very beneficial. Fred and his famous aggregation are now back in New York, but Tom will not rejoin them until he is completely recovered. Previous to his appearance at the Egyptian, Tom had been toured with Milton Charles at the Paramount.

* * *

And while we are mentioning Tom Warring, we might add that his song hit, "So Beats My Heart For You" is still going over very well evidenced by the "records" column. The standings of the various hits as lined up in that column are arrived at by the actual sales of sheet music and records over the retail counters.

* * *

Nick Pontrelli, leader at the Rose Room, has just written an original waltz number entitled "In Your Arms." The words were written by Ted LaFay, the well-known lyric-writer. The number has considerable merit and will be shortly published by one of the major publishers.

* * *

Dropped in for a chat with Abe Meyer, head of the Meyer Syncronizing Service, Ltd., whose offices and sound studios are located on the Metropolitan lot. There I had the unusual opportunity to view for the first time one of the most complete music libraries ever assembled for picture purposes. Catalogued and filed under approximately two hundred classifications, referred to and used for quick accessibility, the collection comprises everything and anything American in Robins on the market, unpublished original works, made a library outstanding in its field.

I was also shown the famous band drum, made by the largest in the world, as well as hundreds of other devices and instruments used for sound recording purposes.

* * *

The Mandarin Ballroom at Redondo Beach has brought to the city the Westwood. It is a nine-piece combination under the co-direction of Walt Robinson and George Olsen. The Westwood is well known locally, having previously been with Ray West and others, while McHenry was formerly associated with Guy Lombardo. Featured with the band is George Penberthy, billed as the "world's greatest drummer" and from what I saw and heard, he certainly does know his call-calls. Another of his long, downing and general nonsensical capers.

Musically, the band is plenty hot, and the neatness with which their tunes are dispatched is, particularly noteworthy inasmuch as the band was organized but two months ago. The Westwood is in which they go in for are such ideas as "Floradora," "Lady in the Moon," "The Girl on the Circus stand," and many others.

The brass section consists of Jimmy Whipple, Red Pullman, Kenneth Archibald, Rhythm by Harry McHenry, George Penberthy and Dale Curtis; reeds, Frankie Shoemaker, Bob Madison and Walt Robins.

* * *

Another beach band at that vicinity is Berni McClintock's Orchestra at The Hermosa Beach. The Hut, you'll remember, used to be a sort of semi-open affair, but it is now enclosed, and if the place continues to pack with patrons as it has been doing, the management plans to enlarge the place as to permit a bigger floor area.

McClintock's band is an eight-piece combination that is designed to satisfy the crowds. The personnel includes Joe Welder, saxes and violin; Rudy Brandenberg, saxes and guitar; Gene LaFreniere, trumpet and violin; Joe Lange, trombone; Gordon, drums; Earl and vibra-arp; Bill Warr, string bass and sousaphone; Earle

(Continued on Page 13)

GUS ARNHEN

AND HIS ORCHESTRA

After their International Tour, are repeating their tremendous success at the Ambassador Coconut Grove and the El Comodoro.

Among the highly favorite selections are the M-G-H Hits:

"SINGING A SONG TO THE STARS"—"MOON IS LOW"—"CHEER UP, GOOD TIMES ARE COMING"

"JUST A LITTLE CLOSER"

ROBBINS MUSIC CORP.

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PAID-ATTENDANCE IN LOS ANGELES

OWEN FALLON

AND HIS

CALIFORNIANS

NOW IN

THIRD YEAR

AT

WILSON'S BALLROOM

(Formerly Cienfuegos Roof)

Los Angeles

Accidentals

By RALPH KOEHLER

(Continued from Page 12)
Dearth, piano; Berni McClintock, violin and director.

Some of us seem to be able to stand just so much more than others and no more. Matt Kres-sich, Jr., that congenial red manipulator, who is now married about three months, found that out when the Mrs. decided to bob her hair. Result: the inevitable first quarrel, but what could be quite so nice as the making-up part?

Of all the cool places one could think of working these warm summer nights, I must say that the ice-skating rinks certainly take the cake (frosting). At the Palais de Glace I found Al Sanderson and his Orchestra attired in a collegiate get-up, including heavy maroon sweaters—and comfortable. They'll tell you that no place could be more ideal to work in—except maybe an igloo.

But seriously, with the boys in new costumes, a new stand to work in, and a legion of customers to play for, the band can work comfortably and satisfactorily. The names in the combination are: Saxs, Henry Mullan and Code Morgan; trumpet and trombone, Ralph Rothenstein and Jimmy Johnstone; piano, Dick Coulombe; bass, "Susie" Milliken; and Al Sanderson, drums and leader.

This Week's Great Reading Marathon: "Susie" Milliken hunting through back copies of Inside Facts for a "mention" he received ages ago, and which he has just heard about.

NEW ACTS BOOKED

Among new RKO acts are: The Marshall Sisters, singing stepsisters from the South; Alfred Butts and Joseph Hadley, as "Mr. Sump and Mr. Sap," offering comedy dances; Florence Gast and her Four Boys, in "A New Song and Dance Pattern"; Gloria Lee and the Lane Brothers, with Four Southern Stepsisters, in a dance act called "Knick Knacks," and the Silver-Freed Foursome, offering acrobatic and rhythmic dancing.

(Continued on Page 11)

That Sensational Dancer

"Peg Lee"

BATES



The Only Act Ever Held Over the Second Week at Loew's

Now Featured in Fanchon and Marco's "Green Devil" Idea

This Week—Wilson, Fresno Next Week—Fox, San Francisco My Sincere Appreciation to Marco

HOT LICKS

By JACK TENNEY

(Continued from Page 12)
wise ones in the Walled Duchies of Cinema know that a proclamation to the troubadours that stand dejected and starving beneath the frowning embattlements would bring them flocking to their standards by the hundreds, be the remuneration ever so uncalish and non-union. An impoverished and hungry man will work for fifty dollars a week if he can get it, even if the scale is sixty dollars a day and he can't get it.

* * *

ELIMINATE JOB HOGS

Therefore the crying need before Los Angeles union musicians is WORK. The job-hog MUST be eliminated and something must be done to relieve the unemployed. Distribution of work is imperative. Cliques must be busted up and every man must have a chance to knock out three squares a day. It is no longer a question of fraternity and brotherhood—it is the pressing necessity of self-preservation.

The handwriting is on the wall—the time to act is NOW. It will be too late tomorrow and the work of twenty years in building up a strong musicians' union will have been thrown to the four winds.

MAKING BID FOR NIGHT CLUB BIZ

Making a concerted effort in a bid for the night club business in Hollywood, the Montmarite Cafe, through Al Berniville who is featured there with his orchestra, the management has instituted a series of special nights, featuring the various celebrities of stage and screen.

The Musconi Brothers bring their offering together with 10 specialty dancers on July 30, featuring after their show, a tap dancing contest.

Al Herman, together with Lou Handman and Florrie LeVere, are slated a week later. Substantial prize offerings fall to the lot of the various winners of the contest, which are in addition to the usual Wednesday and Saturday contests which have been the vogue for some time past.

SONG TEAM HERE

James Dyerforth and Carol Gibbons, noted as England's outstanding composing team, arrived in Hollywood this week to fill a special contract signed recently in New York for M-G-M. The youthful team whose recent successes are "Peace of Mind" and "Garden in the Rain," wrote the music of "Syviva," which was produced at the Vaudeville Theatre in London. While no assignment for the boys has been made by Irving Thalberg, it is understood that their initial bow into films will be special material for Jack Buchanan's coming flicker.

SHORT RESIGNS

Al Short was reported to have resigned this week as musical director at the Tiffany Studios.

A Jubilee Theme

In Memory of You" has been picked by Warner Brothers from a number submitted as the "theme song" for their Silver Jubilee. Song was chosen by a committee and was written by Dublin and Burke.

All Warner organizations, theatre, radio, music and phonograph, will get behind the number for a big plug that is expected to set it as a number one hit tune. The Warners' Silver Jubilee will be held during August, featuring the "biggest and best" from the Warner, First National and Vitaphone Varieties studios, so they say.

VISITS IN S. F.

SAN FRANCISCO, July 31.—Mrs. Josephine Orton, sister-in-law of George Marion, picture player, and niece of the Civil War days star by the same name, arrived here this week to visit Lou Emuel, DeSylvia, Brown and Henderson representative, who is a Cousin.

RUDOLPH AND CHIQUITA

OPENING

Definite Engagement

PARIS INN CAFE

Friday August 1

EMIL

STURMER

Musical Director

Paramount Theatre

San Francisco

KELLY TO RENO

SAN FRANCISCO, July 31.—Newton Kelly, Cross music representative, has left for Reno where he begins an indefinite engagement at the Willows.

NEW BOW STORY

"Her Wedding Night," story of the adventures of a red-haired movie star who tries to escape men, and a song writer whose numerous lady friends make life miserable for him, has been selected as Clara Bow's next screen vehicle. Acquisition of the Avery Hopwood force that forms the basis of the picture was announced this week.

CHOIR IN SHORT

The Hall Johnson Choir of 20 voices will be heard in "A Synco-pated Sermon," which Roy Mack has directed for Vitaphone Varieties. Willard Robison, conductor of the Maxwell House radio hour, makes his screen debut in this picture and introduces his new tune, "The Devil's Afraid of Music."

HANDLES COUNTER

Isabelle Gillis, for some years associated with Mrs. Johnson's Arcade Music Shop and for the past year at the Kress music counter here, was this week placed in complete charge of the music counter at this store. She relieves Harry Walker.

JESSE STAFFORD

And His San Francisco PALACE HOTEL ORCHESTRA
Featuring His and Gene Rose's Song Hit, "Tonight"

JACK SPRIGG

MUSICAL DIRECTOR
R-K-O ORPHEUM SAN FRANCISCO

PETER PAUL LYONS

AND HIS CONCERT ORCHESTRA
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CURTAIN TRAVELERS
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Vaudeville and Presentations

RKO THEATRE LOS ANGELES (Reviewed July 24)

(1) Kanazawa Boys, Japanese equilibrist; (2) Harry Foster Welch, one-man band; (3) Harry Carroll and Maxine Lewis; (4) Harry Carroll's Revueette, with Eddie Bruce.

Although presented in a routine of tried and true gags, Eddie Bruce, new comedy juvenile with the Harry Carroll act, proved to be pretty enough to put them down with such telling effect that even the press row laughed out loud. There was the ostrich gag, the two friends from Chicago who "gave her wine and nectar" gag; in fact the cream of the favorites of twenty years or so, but Eddie dishied them out for big returns, and how.

Carroll first opened in one at the piano, running through a medley of his own numbers, Maxine Lewis furnishing the vocals. Miss Lewis has a better than usual pop-singing voice and the puts all his into every number.

The Revueette with six line girls in an opening chorus, then introduced solo dance specialties. Carroll and Bruce in gags, winding up with a song-hit revue in a Southern setting, featuring Carroll, Maxine Lewis and a color guard; then all on for the payoff dance.

The Kanazawa Boys in the opening delivered a series of routines of unusual body juggling, scoring very heavily. In the duce spot, Harry Foster Welch tangled in vocal imitations of band instruments, winding up with a grand opera performance in which he took the part of conductor, orchestra and three singing principals. Not all at one, however. The crowd liked him, and he took four bows and a curtain speech.

Screen offering was Radio's "The Runaway Bride."

YEATES.

STATE THEATRE BEACH (Reviewed July 23)

Curtain went up with Flo Mayo coming on to do some trapeze work. Her act, though, proved better than her gags. Miss Mayo has lots of personality and a big smile to back it up. Her slow motion stunt closed her first appearance with a good hand. Later on she appeared to give a tap dance which her body was hanging in an inverted position.

Jean Spence pleased the crowd with her remarkable toe dancing. Miss Spence was on her toes throughout her entire act. She got a fair hand for her rope jumping and a much better one for her toe tap dancing. A nice act to help bolster an all-girls bill.

Next came the blues singer, Grace Barrie. Miss Barrie is young, a good singer, and a cute girl.

The best bill the last—the A-1 comedy team of Grace and Marie Eline, and Babe Egan and her versatile girl band. The two comedians presented their goods in a lively manner that made their act a knockout.

Speaking of liveliness—they don't come any snappier than Babe and her band. Versatile red heads exclaim it; a splendid quartet, cute

dancers, featured soloists, and they also played the medley of 1920 song hits and their featured number, "Man From the South," were arranged and played in such a manner as to command a big hand.

Picture was "The Way of All Men" (Warner Brothers).

O.K.A.Y.

HIPPODROME THEATRE LOS ANGELES (Reviewed July 27)

Nolly Tate. Opened show in full stage with a tramp makeup, different than last review ed. Opened with some comedy with long big rope and little dog at end. Nolly then offered some comedy acrobatic tricks. This was followed by comedy with little dog jumping in and out of basket. Nolly and one dog offered some comedy tricks for finish. Good, fast opening act.

Victorine Farrar, in duce spot, offered a violin solo, then offered "Indian Love Call" on violin. For finish a medley of numbers.

Jean Darling Revue. Egan and one girl, one boy. Man enters and announces Jean Darling, after which she enters and offers some regarding each one in act, as they entered, and all sing. This was followed by boy singing and girl singing. Then a dance after which all offered different specialties which consists of tap, toe, and other dances, with many different songs. Jean Darling offered "My Big Moment" in great style with one girl put over a good operatic number and one offered a very good Hula dance. Jean also did m. c. act through the act in great style. With the little more work will be a nice act.

Pee Wee Lee followed with some comedy talk and offered one in which he missed all risks in good style. This was followed by some comedy talk and offered ringing when he got so far in each gag. Then a quick change and some rope spinning for finish. Nolly and Hartline, Egan and woman next to closing, both in Rubie character, offered some very good comedy talk and then Egan and man puts over good comedy talk regarding lady. Lady then offered a comedy song. This was followed with more comedy talk and a good comedy song for finish. Good showmanship.

Dexter, Webb and Dyas. Two boys and girl closed show. All acted and offered a good number. Followed by two boys playing banjos while girl put over a good tap dance. Boys then played a good number. Girl in change then offered a good acrobatic dance while boys played. Boys then played some more while girl in change played violin while dancing. This was followed by boys playing and girl dancing for finish. Nice, fast act.

Picture was "Three Live Ghosts."

BOB.

HIPPODROME THEATRE LOS ANGELES (Reviewed July 23)

Gardner and Donovan opened the show full stage. Two men in clown makeup offered some very good comedy tricks on bars. Their

finish was fast, and act went over very well.

Jean Metcalf in duce spot opened with a talking song. This was followed by another song, with a Russian number to close act. Ernie and Dolly Burke, in full stage. Man entered and while telling some gags tied many different knots in rope. Lady entered and each offered some different rope tricks. Both did a blind fold and some jumping through rope. This was followed by man spinning many ropes at same time for finish.

Russell Paul came next with his uke and song. Then put over a comedy song. This was followed by some imitations of guitar and banjo with throat for finish. Fair act.

Earl and Kay, next to closing. Two men wearing afternoon clothes put over a nice song and dance. This was followed by one with dance, the other then offered song and tap dance. Then double duce dance. This was followed by some comedy talk and dance for finish. These young men dress nice and put over a good act.

Agatha Brown and Dancing Girls, with Verna Gordon. This was followed by a very nice routine of tap dancing. Verna Gordon followed this with a Sis Hopkins number. This was followed by one eccentric dance. Line girls in change offered another good dance. Then a song and dance. One Spanish dance, followed by another dance. Then the line girls in change put over a good tap dance for finish with a good tap for bows. This was a good little flash act and went over very good. In the pit for William Boyd in "Officer O'Brien."

BOB.

MILLION DOLLAR LOS ANGELES (Reviewed July 24)

(1) Brachard Trio, acrobats; (2) Rana and Tosk, street musicians; (3) Ferris and Ray, revuette; (4) Bibbs and Babbs, tramp comedians; (5) Luis Arnold Revue offered a couple of gymnastic boys and their contortionists.

Opening act was a couple of gymnastic boys and their contortionists. Rana and Tosk, street musicians; (3) Ferris and Ray, revuette; (4) Bibbs and Babbs, tramp comedians; (5) Luis Arnold Revue offered a couple of gymnastic boys and their contortionists.

The duce spot offered Rana, baritone, with a fair voice but needing tone support, and Tosk, violinist, erratic in tempo and not much of a tone producer. They offered light classics and an imitation of Italian street musicians, getting a fair hand.

Ferris and Ray in trey offered song and dance. Ferris sang "Rag Rag Rag" fairly well in some kick dances, and an unbilled tap girl soloed. Ferris sang "Spell of the Blues" and "Broadway Melody" but was no panic. He announced he sang the blues number in George White's "Scandals." They paid off with a breakaway, getting fair returns.

Next to closing presented Bibbs and Babbs in burlesque uniforms, performing on tin whistle, bicycle pump, handbells and other contraptions. A fair hand.

Luis Arnold Revue offered the Spanish language vaude featured by his troupe. Opened with vocal singing in Spanish. A Spanish dance team and a blonde girl-symphony dancer offered specialties. Act well costumed and the Latin-Americans in the audience went for it.

Film offering was Maurice Chevalier in "The Big Pond." YEATES.

RKO GOLDEN GATE SAN FRANCISCO (Reviewed July 23)

Theatrical four acts of average RKO vaude were started by Loma World, versatile girl instrumentalists, who played 13 instruments, netting nice returns for her varied efforts. Looked mighty nice from the front, this girl, and proved to be proficient on the many instruments.

Duette held Fressler and Kalsas, Presler's comedy duo, and mugging were the highlights of this turn, which also had Miss Kalsas singing, several songs and Presler doing some hot piano work.

Lights and Shadows, in the trey, was obviously cut at this first night show, but contained some exceptionally fine work by the men member of an adequate act and a smash dramatic closer by the entire nine members of the group.

Sylvia Clark closed the show with her familiar routine of clowning and comic songs. Bobby Kuhn was in the pit for her act.

Claude Sweeten and RKIOs, as a weekly overture, had another comedy offering, this novel arrangement of "Around the Corner," with Walt Sullivan again taking the featured spot in a funny variety of the tune.

A welcome addition to this house's equipment would be a new drop. The present curtain is quite antique and isn't at all neat to look upon.

Once a Gentleman" with Ed Horton was the picture. HAL.

ORPHEUM SAN FRANCISCO (Reviewed July 26)

This was a midnight premiere of Radio's "Disiana," heavily billed as another of R. P.'s Trians, but which didn't get such hot word of mouth comment, and doesn't look set for a very long run. Show was for the benefit of the Call-Bulletin's kiddie farm, all proceeds going to that trust fund. The fund, House was quite full, with \$1 at the tariff.

Seven acts of vaude from the Golden Gate and Oakland Orpheum and a concert by Jack Sprigg and RKIOs made up the show.

Sprigg's musical contribution was in keeping with the flicker, "Evolution of Dixie," and was played by the combined bands of the Golden Gate and the Orpheum with Sprigg conducting. Nicely arranged and presented this one drew pleasing returns.

Since Claude Sweeten had played all acts at the Golden Gate he stepped into the pit to conduct the group for the ensuing vaude acts, which were m. c'd by Roy Rogers and included Edna Worth, Lights and Shadows, Preslar and Kalsas, Lane and Osborne, Sylvia Clark and Geraldine and Joe. The applause palms going to the last named pair of 8-year-old youngsters.

Another feature was the first local showing of a new Radio short, "Humanities," a Bert Levey creation, with Benny Rubin featured.

BOCK.

FOX EL CAPITAN SAN FRANCISCO (Reviewed July 27)

Business this Sunday night was at its highest level in several weeks. The reason: the O'Neill Sisters' kiddie revue—the favorite stage concoction in this town—Vic McLaglen in Fox's "On the Level," and the clever Jay Brower, m. c.

These O'Neill kid shows are far better than the average thing of their type. It's a cinch they had to have to rely on dotting mamas and prepping papers for applause returns, as they're intelligently put together with clever kids doing the entertaining.

In addition to the kids' offerings Brower and the capable house band had other comedy novelty to offer. This was "To the Streets," during which Brower and several of the musicians donned beads and black caps for their version of this Jewish comedy. Plenty of laughs throughout, but that's a weekly custom with Brower.

BOCK.

FOX SAN FRANCISCO (Reviewed July 26)

A bird's-eye view of Fanchon and Marco's "Cadets Idea" and Walt Rosen's concert from the balcony of the Fox balcony—270 feet away, or a good ten minute's walk. A noticeable thing about customers up on the top shelf is that they're all there in unceasing numbers. Probably 90 per cent of them don't applaud. And the other 10 per cent have friends in the show.

When they roost up on this top row they're actually getting the best of the show by broadcast means, through a system of wires and microphones wisely installed when the house was built a year ago.

Speed is Cadet's first name. M. c. stuff is curtailed throughout and the entire unit zips along at an astonishingly speedy rate. Some excellent acts, nice scenery, nifty costumes and good ideas make this over a year ago.

Stock line of a dozen girls started the show by entering from the side of the house and then joining the Idea's six girls and six boys in a military number, cleverly done. Two boys, Wallin and Barkin, a tap routine were well received, and then the Millie Sisters, in outstanding dance work, closed the F. house into camp.

To one where Rognan and Trigg-

BOCK.

(Continued on Page 15)

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YEARS . . . MARRIED . . . TWO CHILDREN . . .

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742 So. HILL STREET **TRinity 9891**

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